TRACES OF EPIC INFLUENCE

IN THE

TRAGEDIES OF AESCHYLUS

A DISSERTATION

PRESENTED TO THE FACULTY OF BRYN MAWR COLLEGE
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY

SUSAN BRALEY FRANKLIN

BALTIMORE
THE FRIEDENWALD COMPANY
1895

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LIFE.

I was born in Newport, Rhode Island, June 6, 1868, received my early training in the public schools of that city, and was graduated from the Rogers High School in July, 1885. In September of the same year I entered Bryn Mawr College, where I chose for my Major studies Greek and Latin, and took elective Post-Major courses in these subjects and in Sanskrit. June 6, 1889, I received the degree A. B. from Bryn Mawr College, and was awarded the Fellowship in Greek for the following year. For four years I was enrolled at Bryn Mawr as a graduate student in Greek, Latin and Sanskrit, although during two years (1890–92) I gave part of my time to teaching students preparing for college. In the year 1892–93 I held the American Fellowship of the Association of Collegiate Alumnae, and continued my studies at Bryn Mawr College. In June, 1893, I passed the examinations for the degree Ph. D., choosing for my Major subject Greek and for my Minors, Latin and Sanskrit.

My graduate studies were pursued under the direction of Professors Edward Washburn Hopkins, Herbert Weir Smyth, and Paul Shorey, who constantly gave to my work a friendly interest and helpful guidance that I cannot adequately acknowledge. To Professor Smyth, under whose direction my thesis was written, I wish to express my special thanks for his invaluable aid during all the time that I was writing the paper, as well as for his kindness in reading the proof-sheets.

TRACES OF HOMERIC INFLUENCE IN AESCHYLUS.

"ὃς τὰς αὐτοῦ τραγῳδίας τεμάχη εἶναι ἔλεγε τῶν Ὁμήρου μεγάλων δείπνων," Ath. VIII 39. This saying, attributed by Athenaeus to Aeschylus, is valuable, not for its authenticity, but for the evidence it gives of the relation between Aeschylus and Homer that was recognized by the Greeks. Of the various interpretations of this saying that have been proposed by modern scholars, the most natural, perhaps, refers the statement to the subject-matter of the Aeschylean tragedies, and supposes Aeschylus to have merely represented through tragic art what epic narrative had long made familiar to the Athenian people. Of the extant plays of Aeschylus, the Septem and the Oresteia are the only ones whose themes can be referred to Homer, and even then the term Homer must be extended beyond the Iliad and the Odyssey to the works of the cyclic poets, which in the time of Aeschylus passed under Homer's name. The fragments of the tragedies, however, and the mere names of plays now lost, open a wider field of investigation and furnish more satisfactory results. This subject has been so carefully studied by Welcker, Nitzsch, Schneidewin, and other eminent scholars that it will suffice for us to refer to their investigations.[1]

The second interpretation of Aeschylus' remark goes beyond the subject-matter of the tragedian to his style and diction, and shows his debt to Homer for the words, the phrases and the figurative expressions that he employs. Opinion in regard to this matter, also, is divided. On the one side are those that regard the relation in which Aeschylus stands to Homer as little different from that of any poet of the time, and consider that he owes little more than others to the great epic in which all Greek poetry may be said to have found its inspiration. There are many scholars, however, that maintain the opposite opinion, and even force it to the most detailed application. These find in each Homeric word,

[1] Welcker, Trilog., p. 484 sq.; Schneidewin, Philol. VIII 736; Nitzsch, Die Sagenpoesie der Griechen, pp. 587–94; Hermann, Opusc. V, pp. 136–63. Cf. Bernhardy, Litt. graec. hist. II 2, p. 237 sq.

phrase and figure, and even in each Homeric form, some distinct mark of epic spirit, some trace of conscious imitation of Homer. Beyond the general statement, of which the wealth of Homeric parallels convinces us, that Aeschylus shows more traces of epic influence than any other tragic poet, it seems impossible to form any general conclusion that will apply equally well to all the so-called "epic reminiscences." Inasmuch, however, as the Homeric forms and Homeric vocabulary that Aeschylus employs can be shown to be closely paralleled in the usage of lyric poetry, these may be attributed to the general influence of the epic upon the later poetry, while the frequent Homeric allusions, whether in phrase or figure, are more properly indicative of direct Homeric imitation.

Wherever the boundary line be drawn that separates what Aeschylus drew directly from Homer, from what he, together with the other poets of his time, owed indirectly to epic poetry, it cannot be doubted that he was thoroughly acquainted with the epic poems, and that in a peculiar sense he owed to them much of his inspiration and his power. Paley, it is true, in support of his theory that the Homeric poems were not arranged in their present form until the time of Plato, has sought to prove that "Pindar and the tragic poets show little or no acquaintance with the text of Homer that has now come down to us." It has been impossible for us, however, in view of the facts that this investigation has brought before us, to accept this statement, or to find the criterion by which Paley decides that the reference to Chryseis in Agamemnon 1439[1] is not an allusion to the Iliad, but to the Cypria; or, still further, to admit that the passage where Orestes, echoing Achilles, exclaims: *εἰ γὰρ ὑπ' Ἰλίῳ | πρός τινος Λυκίων, πάτερ, | δορίτμητος κατηναρίσθης | . . . πολύχωστον ἂν εἶχες | τάφον διαπεντίου γᾶς | δώμασιν εὐφόρητον*,[2] "is the only passage in the extant plays tending to show that our Iliad was known to Aeschylus." In the investigation that follows, the parallels have in the main been drawn from the Homeric poems known to us as the Iliad and the Odyssey, but references to the Homeric hymns or to other epic poems that may have been known to Aeschylus under the name of Homer have occasionally been cited.

[1] Ag. 1439 *κεῖται . . . Χρυσηίδων μείλιγμα τῶν ὑπ' Ἰλίῳ*; cf. A 369 *ἐκ δ' ἕλον Ἀτρείδη Χρυσηίδα καλλιπάρῃον*; cf. A 110 sqq.

[2] Cho. 345 sqq. Cf. ω 30 *ὡς ὄφελες τιμῆς ἀπονήμενος, ἠσπερ ἀνασσες | δήμῳ ἐνι Τρώων θάνατον καὶ πότμον ἐπισπεῖν | τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοὶ, | ἠδέ κε καὶ σῷ παιδὶ μέγα κλέος ἦρα' ὀπίσσω*, and α 236 sqq. Vid. Paley ad loc.

The traces of Homeric influence in Aeschylus that have been collected in this paper have been arranged in the following order:

PART I.—EPIC FORMS.
- Introduction: Theories of Gerth and Eichler.
- Enumeration of Forms:
  - *a*. Vowel changes.
  - *b*. Consonant changes.
  - *c*. Epic forms of declension.
  - *d*. Epic forms of conjugation.
  - *e*. Prepositions.
  - *f*. Particles, etc.
  - *g*. Quantity of syllables.
- Conclusion.

PART II.—EPIC VOCABULARY.

PART III.—TRACES OF HOMERIC INFLUENCE IN
- *a*. Syntax.
- *b*. Subject-matter.
- *c*. Style.
  1. Phrases.
  2. Figures.

The frequent occurrence of epic forms in tragedy has given rise to many theories concerning their origin and the laws that govern their use. The first of these theories appear in the notes of the early commentators and in the treatises of Schneider[1] and Kuehlstaedt,[2] but the work of later writers has so fully embodied all that is valuable in these early speculations, that detailed discussion of them is here unnecessary. Of the later treatises we shall select the two that seem to us to give the most careful presentation of the two principal theories: Eichler's[3] for the argument that these forms have been introduced to meet the requirements of the verse, and Gerth's[4] for the other argument, that they were employed to add force, or beauty, or poetic spirit, to the style.

Gerth bases his theory in regard to the origin of these forms upon the influence of lyric poetry on Greek tragedy, and claims

[1] Schneider, De dialecto Sophoclis. 1822.

[2] Kuehlstaedt, Observationes criticae de trag. graec. dialecto. 1832.

[3] Eichler, De formarum epicarum in Aesch. atque Soph. usu.

[4] Gerth, Quaestiones de Graecae tragoediae dialecto. Curtius Studien, I, B. 269.

that as the Doric forms of the chorus and the lyric epithets in anapaestic passages are due to lyric poetry, so these epic forms have been received, not directly from Homer, but through the medium of the language of the lyric poets.[1] Metre Gerth considers not so much a "cause of unusual forms, as a regulator to determine the use of forms long since a part of the general poetic vocabulary." The use of these forms is in each case determined by the epic tone of the passage.

Eichler, on the other hand, rejecting the idea of the poetic force of the epic form, regards the requirements of metre as the chief factor in determining the forms used. "The tragic poets," he says, "have not used the epic forms, except where the Attic did not fit the metre, and on the other hand, whenever they could employ either Attic or epic, they have always preferred the Attic."[2]

A criticism that did not discuss the application of these theories to the different forms enumerated could not be justified. We shall, therefore, proceed now to the enumeration and discussion of the various epic forms in Aeschylus, and shall give at the close any conclusion that we may have been able to reach in regard to their origin and use. For the sake of clearness we shall classify the forms, not according to dialect, but according to vowel changes, consonant changes, inflection, etc., while in our final discussion we shall recognize the distinction in dialect and the possible difference between the origin of the Ionic and of the other epic forms.

Vowel Changes.

a = *αι*.

ἔταρος. Homer uses *ἑταῖρος* and *ἔταρος*; Pindar and Aeschylus *ἔταρος*. Pers. 990 *ἀγαθῶν ἑτάρων* (melic); cf. Pind. Is. VI 11 *μυρίων ἑτάρων*. *ἑταῖρος* is the Ionic form[3]; cf. *ἑταιρήϊος* in Hdt.

ἀεί, αἰεί, αἰέν, ἄεί. Homer *αἰεί, αἰέν, ἀεί, ἀε-* in *ἀενάων, ν* 109. Aesch. *ἀεί, ἀεί, αἰεί, αἰέν*. Pind. *αἰεί, αἰέν, ἀεί, ἄέ* (?). The occurrence of these four forms in Attic drama has given rise to many efforts to establish laws for their use. Hermann wrote *αἰεί* or *ἀεί*, as the metre required, while Porson wrote *ἀεί* or *ἀεί*, excluding *αἰεί*.

[1] Gerth, §14, p. 268.

[2] Eichler, p. 6.

[3] H. W. Smyth, Sounds and Inflections of the Greek Dialects: Ionic, §123.

Eichler has followed Porson, and from his investigation of the metrical limitations of the word has formulated elaborate rules for the use of the forms. A discussion of his main premise, however, is all that need concern us here. In seeking to account for the coexistence of forms metrically equivalent, Eichler states that ἄει cannot be attributed to the work of scribes, since they always insert the Homeric, not the non-Homeric form. The form ἀεί is rather due, he thinks, to an effort to change αἰεί to a sound more pleasant and better suited to the Attic ear. If this, then, be the origin of the form, it is impossible to conceive that it should occur in one place and be discarded in another, and therefore Eichler maintains that ἄει should be read in every instance. Whatever may be said against the nature of Eichler's proof, or in favor of the careful metrical analysis that he makes, the primary supposition that ἄει is a form adapted to the Attic ear, and therefore the only form that can properly be used in tragedy, is open to serious objection. The fact that αἰεί has been found in Attic inscriptions until the year 361 B. C. puts an end to all question of the sensitiveness of the Attic ear in regard to this sound, and, further, properly puts this word out of the discussion of epic forms occurring in Aeschylus. ἀεί (ᾰ) has the undisputed right of an Attic form, but αἰέν should be noted more carefully.

αἰέν. Prom. 428[1] (mel.); Pers. 616 (trim.); Ag. 891 (trim.); Sept. 856 (mel.). Eichler, after a careful discussion of the occurrences of the forms, reaches this conclusion: "ἀεί (ᾱ) and αἰέν differ in this respect, that wherever either form is possible ἀεί is preferred, but αἰέν always makes a trochee and is never read except before a vowel." This seems to be the usage of both Homer and Aeschylus, and the only exception to be noted is Sept. 856, where Paley and Wecklein, following M, read πίτυλον, ὃς αἰὲν δι' Ἀχέροντ' ἀμείβεται.

ἀεικής. Epic (Homeric) and Ionic. αἰκής Attic. Aeschylus ἀεικής, αἰκής. Pindar does not use the word. ἀεικής Prom. 97 (anap.), 525 (trim.), 1042 (anap.). Prom. 472 (trim.) (MSS ἀεικές, Porson αἰκές) may be cited as an example of the tendency of the scribes to introduce epic forms.

αἰετός, ἀετός. Homer αἰετός. Aesch. αἰετός. Pind. αἰετός. Dindorf changed all cases of αἰετός in Aeschylus to ἀετός, on the

[1] Cf. Christ, Metrik, §132, p. 104.

ground that the *αἰ*-form was Ionic. It has been shown,[1] however, that *αἰετός* is an old Attic form, and therefore should no longer be cited as an Ionic-epic form found in Aeschylus. The form occurs in Aesch. Pers. 205, Prom. 1022, Ag. 138 (mel.), Cho. 247, 258, Fr. 129, 157.

ει = *ε*.

εἰν, ἐν. Homer *ἐν, εἰν, ἐνί, εἰνί.* Aesch. *ἐν* (*εἰν*). Pind. *ἐν, ἐνί, εἰν.* Suppl. 871 (mel.) M reads *εὐρείαις εἰν αὔραις.* Paley has conjectured *εὐρεῖαισιν αὔραις.*

ἐκκεινόω, -κενόω. Homer *κεινός, κενεός, κενός* (*χ* 249). Aesch. *ἐκκεινόω* and *ἐκκενόω.* Pind. *κεινός, κενεός, κενόφρων.* Pers. 761 *ἐξεκείνωσεν* (trim.); Sept. 330 *κενουμένα* (mel.); Pers. 549 *ἐκκενουμένα* (mel.); Pers. 718 *κενώσας* (mel.); Suppl. 660 *κενώσαι* (mel.). Cf. Sept. 353 (mel.) *κενός*; Prom. 762 *κενοφρόνων* (trim.). In regard to Pers. 761 *ἐξεκείνωσεν*, it should be noted that Gerth accepts *ἐξερήμωσεν*, a conjecture made by Hermann, who also conjectured *ἐξεκαίνωσεν*; but the reading of M is preserved by Wecklein and by Paley. If we compare with this passage the occurrences of *ἐκκενόω* in Aeschylus, we shall find traces of an epic element in the verse of the Persae, which may be contrasted with the lyric of the other lines. The occurrence, however, of *κεινός* and *κενεόφρων* in the lyric of Pindar shows that the use of the epic forms is not confined to epic passages.

ξεῖνος, ξένος. Homer *ξεῖνος, ξείνιος, ξένιος, ξείνιον, ξένιον, ξενίη.* Aesch. *ξεῖνος, ξένος, ξένιος.* Pind. *ξεῖνος, ξένος, ξείνιος, ξένιος, ξείνια.* Aesch. *ξεῖνος* Sept. 942 (mel.); cf. Pind. *ξεῖνος* N. VII 61, 86, IX 2, Fr. 1 (4), 4; P. IV 30, 78, 97, 233; Is. V (VI) 46, etc.; *ξείνιος* N. V 33; P. III 33; *ξεινοδοκέω* Fr. 311 (278) (cf. Homer *ξεινοδόκος* *θ* 543).

The following statements are made by Gerth[2] in his discussion of *ξεῖνος* in the tragic poets: 1) *ξεῖνος* is rarely read, unless required by the metre. 2) *ξεῖνος* is usually found in forms of address. 3) In three instances where there is no form of address, but by reason of an antithesis the word is emphasized, *ξεῖνος* is read. Two examples are cited where the Ionic form occurs, although not necessitated by the metre: O. C. 928 (where Eichler and Jebb adopt the reading of the Vat. *ξένον*) and I. T. 798. In these passages Gerth finds an explanation of the long form in

[1] Meisterhans, Grammatik der attischen Inschriften, §14 *a*, 1, 5; C. I. A. II 678, B. 38 (378/366 B. C.).

[2] Gerth, Quaes. de Graec. trag. dialecto, §11.

an opposition between ξεῖνοι and ἄστοι, and maintains that "the poetic form was admitted only when it was favored by the demands of metre or diction, but was admitted in such a way that from the very collocation of the word a certain force arose, and a dignity worthy of the rarer form." It must be noted, however, that all antithetical forms occurring in a part of the verse where a short syllable is required must be left unemphasized, e. g. Sept. 925, where, although the verse allows the long form, the correspondence of strophe and antistrophe demands the short: ὡς ἐρξάτην πολλὰ μὲν πολίτας | ξένων δὲ πάντων στίχας.

Eichler maintains that the form ξεῖνος is not used unless required by the metre, and explains its comparatively rare occurrence in trimeter by showing that ξειν- is limited to the arsis of the 1st, 3d and 5th feet, and that even there, since the thesis in the 2d, 4th and 6th feet must be short, the only possible forms are ξεῖνος, ξεῖνον, ξεῖνε and ξεῖν'. He does not admit the possible exception to the law in the use of ξειν- in vocatives where the form is not required by the metre, and omits all mention of I. T. 798, a passage which does not, it is true, come directly within the limits of his investigation, but it is important for the discussion.[1]

The only conclusion that seems possible is the statement of Jebb in a note on Oed. Tyr. 1418 (cf. note on O. C. 1014): "Metrical convenience usually decided what form was to be employed in tragedy, but even where the metre admitted ξένε, ξεῖνε was adopted as the first word of an address (I. T. 798)."

πνείω, πνέω. Homer πνέω, πνείω. Aesch. πνέω, πνείω. Pind. πνέω. Ag. 105 καταπνείει (mel.). Cho. 621 πνείονθ'. Paley, following M, reads πνέονθ', but Heath and other editors read πνείονθ', the form required by the metre if correspondence with the strophe is to be maintained. Schulze,[2] following Hermann's theory that the first syllable of the epic πνείω never occurs in Homer[3] under the ictus (i. e. in the arsis), considers that καταπνείει and similar forms have found their way into tragedy by an inaccurate imitation of the Homeric forms. It has been shown,[4] however, that the Homeric absence of ictus from the πνει- of πνείω may have been "purely an accident of convenience in composition," so that the occurrence of the long forms in tragedy may justly be regarded simply as parallel to other imitation of epic forms by tragic poets.[5]

[1] Eichler, p. 12 ff.

[2] Schulze, Quaestiones Epicae, p. 279.

[3] δ 361 is cited as an exception.

[4] Jebb, Antig. 1146.

[5] For the origin of the forms see Monro, Homeric Gramm., App., p. 386; Smyth, Ionic Dialect, §221.

η = α.

The following epic forms of *ναῦς* should be noted. *νηός* is found often in MSS, but it is rejected by the editors; *νηῶν* (M) Pers. 19 and *νηυσίν* (M) Pers. 370 are also rejected; *νῆας* is found only in the chorus, Suppl. 744 (*νέας* Meineke) (cf. Eur. I. A. 254).[1]

πολιήτης. This Ionic form occurs once in Homer, B 806, is frequent in Herodotus, and is found twice in tragedy, Aesch. Pers. 556 (melic), Eurip. Elec. 119 (melic).[2]

τ and ευ.

ἰθύνω. Homer *ἰθύνω*. Aesch. *εὐθύνω*, *ἰθύνω*. Pers. 773 (trim.). M's *ἤθυνε* has been changed to *ἴθυνε* by the second hand. Brunck read *ηὔθυνε*, a reading adopted by Wecklein (Leipzig, 1891). Paley read *ἴθυνε*.[3]

ου = ο.

δόρυ. Homer *δούρατος*, *δούρατι*, *δουρός*, *δουρί*, *δόρυ*. Aeschylus *δορός*, *δορί*, *δορεί* (Suppl. 846) (mel.), *δόρυ*. Pind. *δούρατος*, *δούρατι*, *δουρός*, *δουρί*, *δόρυ*. In compounds: Homer *δουρικτητός* I 343; *δουρικλυτός* B 645, 650, E 45, etc.; *δορυσθενής* Hom. h. 8, 3. Aesch. *δορίκρανος*, *δορύξενος*, *δορυπαγής*, *δορύπαλτος*, *δορυσόος*, *δορίτμητος*, etc. *δουρίκλυτος* Pers. 85 (mel.), *δουρίπηκτος* Sept. 278 (trim.) (Dind. for *δουρίπληχθ'* of MSS), *δουρικμής* Cho. 365 (mel.) (M *δορικμῆτι*, Blomf. *δουρ-* met. grat.). Pind. *δορίκτυπον* Nem. III 60, VII 9.

Gerth[4] explains the occurrence of the Ionic form in *δουρίκλυτος* and similar adjectives by the inherent force of the compound word, which, he thinks, easily assumes a form peculiar to poetry. Putting aside all criticism of the nature of such an explanation, it remains to be shown wherein *δουρίκλυτος* Pers. 85, has more poetic force than *δορυσθενής* Cho. 159; or, to take an example from a lyric poet, in what the poetic feeling of Sept. 278 *στέψω πρὸ ναῶν δουρίπηχθ' ἀγνοῖς δόμοις*, is greater than that of Nem. III 60 *ὅφρα θαλασσίαις ἀνέμων ῥιπαῖσι πεμφθεὶς | ὑπὸ Τροΐαν δορίκτυπον ἀλαλὰν Λυκίων τε προσμένοι καὶ Φρυγῶν*.

[1] Cf. Kühner-Blass, I 463.

[2] The following Ionisms not occurring in Homer may be noted: *Ἀσιῆτις* Pers. 61, *τιήρας* Pers. 661, *ἰήλεμος* Suppl. 115. *δίψη τις* Cho. 756, where Hermann and Weil write *δίψησις*. Cf. *εἰλίσσω*, an Ionic form not found in Homer. Aesch. Prom. 138, 1085, 1092. Cf. Pind. fr. 227 (250).

[3] For *ι* and *ευ* cf. Bezzenberger, Beiträge, IV 345; Wackernagel, K. Z. XXIX 151.

[4] Gerth, §11.

Eichler, in discussing the occurrence in Aeschylus of δορός, δορί, δορεί instead of δόρατος, δόρατι, δούρατος, δούρατι, or δουρός, δουρί, makes the following statements[1]: 1. The poets always prefer the shorter of two possible forms. 2. δορός, δορί, δορεί are peculiarly suited to iambic verse. 3. δόρατος, δόρατι are omitted because they cannot occur in iambic verse except when the arsis is composed of two syllables, a resolution that Aeschylus and Sophocles avoid. 4. The ου of δούρατος was perhaps too Ionic. 5. All will grant that the tragic poets would have preferred δόρατος and δόρατι to δουρός and δουρί, if metrically equivalent. From these statements it is clear that δορός and δορί are the forms to be preferred, but it is difficult to see why δουρός should be excluded as "too Ionic," when ξεῖνος and νοῦσος are admitted; and it should further be noticed that neither δούρατος nor δουρός is metrically impossible in iambic trimeter. From the material at command it is impossible to deduce any definite law as to the use of the different forms. It is, however, worthy of notice that of the three compounds of the word occurring in the Homeric vocabulary, two are found in Aeschylus in the same form.[2]

κοῦρος, κόρος. Homer κοῦρος, κούρη. Aesch. κόρος, κόρη, κουρο-, κούρα. Pind. κοῦρος. In Aeschylus κοῦρος is found only in compounds. κουροβόρῳ Ag. 1512 (mel.); κούρα Sept. 149 (mel.).

μοῦνος, μόνος. Homer μοῦνος. Aesch. μόνος, μοῦνος. Pind. μόνος, μοῦνος. Prom. 804 μουνώψ (trim.). In Prom. 543 (mel.) ἰδίᾳ γνώμᾳ σέβει θνατοὺς ἄγαν, Wecklein conjectures μουνάδι for ἰδίᾳ.

Although the long form μοῦνος occurs but once in Aeschylus, and there in a compound word, it is quite frequent in the other tragedians,[3] and has become a centre for much of the discussion about the use of Ionic diphthongs in tragedy. In regard to these forms Gerth makes the following statements: 1. The common form μόνος is admitted wherever the metre will allow. 2. The statement of Kuehlstaedt, that the long form μοῦνος is not used without some strong mental emotion, has been disproved. In Tr. 273, O. C. 991 there is no such condition, while in many places that bear marks of mental excitement the form μόνος is read. 3. The position which, by the requirements of the metre,

[1] Eichler, p. 17 sq.

[2] δουρικλυτός Pers. 85, Homer, B 645; δορυσθενής Cho. 159, Hom. h. 8, 3.

[3] Ajax 1276; El. 531; Ant. 308, 508, 705, 941; O. R. 304, 1418; O. C. 875, 991; Trach. 277, 1209; Frag. 434 (426); El. 117, 153; Trach. 958; Phil. 183; Eur. I. T. 157.

the word holds in the verse gives it a certain force and an accent that render it emphatic. For this reason is found οὐ μόνον ἀλλά, not οὐ μοῦνον ἀλλά, for no rare or unusual form would be found where no special emphasis was demanded. This is illustrated by the following examples of μοῦνος taken from anapaestic or lyric songs: Soph. El. 153, Tr. 959, Phil. 183.

Eichler, in his treatment of the forms, states the theory of Kuehlstaedt with Ellendt's refutation of it, and adds that the use of οὐ μόνον ἀλλά may have been a mere matter of chance, and should not be pressed as a proof, since it occurs but once in the tragedies of Sophocles.[1] His own conclusions are as follows: 1. μοῦνος is found only when the metre demands the long form. Hence in iambic trimeter it occurs only where its first syllable falls in the arsis. 2. μοῦνος is more frequent than ξεῖνος since μοῦνος, beginning with a single consonant, can have its first syllable in any arsis but the last, while ξειν- can occur only in the arses of the first, third and fifth feet. 3. μοῦνος is rarer than μόνος since only four forms (μοῦνος, μοῦνον, μοῦνα, μοῦνε) are possible when the syllable μουν- is in the arsis of the first, third or fifth foot. 4. The absence of the long form from the melic portions of the tragedies of Aeschylus is probably a matter of chance. If the epic form was admitted into the trimeter, there could be no reason for excluding it from the chorus.

νοῦσος, νόσος. Homer νοῦσος. Aesch. νόσος, νοῦσος. Pind. νόσος, νοῦσος. Aesch. Suppl. 684 (mel.) νούσων δ' ἑσμός. Dindorf claims that νόσων is allowed by the metre, but the correspondence between strophe and antistrophe would not then be preserved.

οὐλόμενος, ὀλόμενος. Homer οὐλόμενος. Aesch. οὐλόμενος, ὀλόμενος. Pind. οὐλόμενος. Prom. 397 (mel.). Cf. ολ—ωλ: ὠλεσίκαρπος Homer, κ 510; ὠλεσίοικος Sept. 720 (mel.).

ξύνουρος Ag. 495 (trim.). Homer οὖρος 'boundary.' Aesch. ὅρος. Pind. ὅρος.

τηλουρός Prom. 1, 807, is sometimes referred to οὖρος, but τηλουρος > τηλοῦρος. Here we have τηλοῦ and the adjective ending -ρος.

Contraction.

It is difficult to formulate laws in reference to contraction in Homer, but it may be said in general that the open forms are the rule, the contracted the exception; and, further, that when contraction occurs it follows the laws generally adopted in Attic

[1] Phil. 555.

Greek, except that εο and εου generally give ευ. In the time of Aeschylus, however, the contracted forms are the rule, and any open forms that have no parallels in Attic inscriptions of the period may be assigned to the influence of the epic language upon the lyric and tragic poets. In Aeschylus contraction follows the laws adopted in Attic Greek, except in two instances, where ε+ο>ευ and ε+ου>ευ: Prom. 122 (anap.) εἰσοιχνεῦσιν; Prom. 645 (trim.) πωλεύμεναι; cf. β 55, ρ 534. It should be noted, however, that ε+ο>ευ is the regular contraction in contemporary Ionic Greek.

The following uncontracted forms occur in Aeschylus.

α+ε.

Suppl. 39 τήνδ' ἀεκόντων ἐπιβῆναι (anap.), MSS. The metre, however, allows the contracted form which was adopted by Hermann. Cf. Pind. N. IV 21; O. X 28 ἀέκων. It should further be noted that α+ε was contracted in prose by the time of Aeschylus,[1] and that elsewhere in the tragedies α+ε suffer contraction, e. g. ἆθλον, ἆθλος; Suppl. 1034, Prom. 257, etc.

α+ει.

ἀείδω.[2] Ag. 16 (trim.), 709 (mel.), 1021 (mel.).

ε+α.

In Homer ε+α very rarely become η; cf. Δ 384, σ 201. Aeschylus has the following uncontracted forms: ἄκεά τ' Eum. 506 (Schütz for MSS ἀκετ') (mel.); ἄχεα Cho. 419 (mel.); βέλεα Pers. 269 (mel.); βρέτεα Suppl. 463 (trim.); ἤθεα Prom. 184 (mel.); πάθεα Suppl. 112 (mel.); μέλεα Pers. 276 (mel.); τέλεα Suppl. 123 (mel.). ἀγανόρεα Sept. 849 (doubtful emendation for MSS διδυμανορεα); νεοπαθέα Pers. 945 (mel.), conj.; ἐναγέα Suppl. 123 (mel.); δημιοπληθέα Ag. 129 (mel.); O. Müller for MSS ᾗ (cf. corresponding line of strophe 111 πράκτορι); γηραλέᾳ Pers. 171 (mel.). Cf. Pindar, εὐρυσθενέ' O. XII 2, etc.

ε+ᾳ.

Pers. 317 πορφυρέᾳ (Porson πορφυρᾷ).

[1] C. I. A. I 1, B 1; Monro, Homeric Gram., §378.

[2] H. W. Smyth, Ionic Dialect, §305, 1.

ε+ε.

ῥέεθρον. Homer ῥέεθρα. Aesch. Pers. 497 (trim.) ῥέεθρον. Here the open form is necessary for the metre. Ag. 210 (mel.), M ῥεέθροις, h ῥείθροις. Verrall[1] reads ῥεε-, but says the word is to be pronounced ῥει-. Paley, J. H. Schmidt, and most other editors read ῥει-. Cf. Pind. ῥέεθρον O. IX 18, XIII 36; N. IX 9; Is. IV (V) 33.

ε+ο.

Homer has very few cases of the contraction of ε+ο.[2] Aesch. Sept. 834 γένεος (mel.); Suppl. 885 βρέτεος (mel.); Sept. 937 νείκεος (mel.); Cho. 616 χρυσεοδμήτοισιν (mel.); Pers. 159 χρυσεοστόλμους (mel.); Pers. 81 κυάνεον (mel.), Blomf. οὖν; Pers. 96 εὐπετέος (mel.), M, εὐπετοῦς Porson, εὐπετῶς Hermann; cf. Pind. χάλκεος O. I 78, N. X 60, etc. In verbs: Pers. 64 τρομέονται (anap.); cf. Pind. κλονέονται P. IX 47, οἰχνέοντες P. V 85.

ε+ω.

In Homer very few cases of contraction of ε+ω occur.[3] In Aesch. the following instances of open forms may be cited: Sept. 368 ἀλγέων (mel.); Suppl. 14 ἀχέων (anap.), Ag. 1558 (lyric anap.); Sept. 949 ἀχέων (mel.), MSS, Blomf. ἀλγέων, Herm. ἀχθέων, adopted by Paley; Suppl. 64 ἠθέων (mel.); Sept. 234 δυσμενέων (mel.); Prom. 895 λεχέων (mel.); Ag. 50 λεχέων (anap.); Sept. 941 νεικέων (mel.); Sept. 563 στηθέων (mel.); Sept. 88 τειχέων (mel.); Eum. 742 τευχέων (trim.), cf. Fr. 179; Pers. 992 μελέων (mel.). The following instances occur where εω must be read: Ag. 146 καλέω (mel.); Sept. 973 ἀχέων (mel.); Suppl. 430, Sept. 99 βρετέων (mel.); Sept. 160 σακέων; Sept. 865 στηθέων (anap.); Suppl. 475 τειχέων (trim.); Sept. 101 στεφέων (mel.); Sept. 329 φαρέων (mel.); Eum. 265 μελέων (mel.); Sept. 974 ἀδελφέων (mel.); Ag. 150 νεικέων (mel.). The form -εων is found in Xen. Ages. 1, 22 τειχέων, and in Hell. 2, 4, 21, 40 κερδέων, but it is to be noticed that in Attic inscriptions no cases of the open εω occur.[4] ἐκπνέων Ag. 1493, is the only case of monosyllabic εω in this verb.

ε+ου.

Aesch. Prom. 122 εἰσοιχνεῦσιν (anap.). The following uncontracted forms are to be noted: χαλκέου Cho. 686 (epic χάλκειος or χαλκήιος); ποθέουσαι Pers. 542 (anap.).

[1] Verrall, Ag. 220 and Appendix II.
[2] Monro, Hom. Gram., §378, 1.
[3] Monro, l. c.
[4] Meisterhans, §51 *a*, 14.

o+ε.

o+ε remain uncontracted in adjectives that end in *οεις, οεσσα, οεν.* Sept. 300 (mel.), Prom. 281 (anap.), Pers. 1053 (mel.), Prom. 406 (mel.), Suppl. 1045 (mel.), Ag. 698 (mel.), Cho. 468 (mel.), Sept. 348 (mel.), 755 (mel.), Suppl. 844 (mel.), Cho. 592 (mel.), Suppl. 557 (mel.), Ag. 699 (mel.), Fr. 66. Cf. Pind. O. IV 7; P. I 92; O. IX 11; Is. IV 63.

o+o.

Sept. 493 *πυρπνόον* (trim.), 511 (trim.) (with this contrast Prom. 917 *πύρπνουν* (trim.)); *δορυσόον* Suppl. 182 (trim.); *ἀμαρτίνοος* Suppl. 543 (mel.); *νόον* Prom. 163 (mel.); *πρόνοον* Suppl. 969 (anap.); *νόον* Cho. 742 (trim.); *δύσθροον* Pers. 941 (mel.); *οἰωνόθροον* Ag. 56 (anap.); *φυσίζοον* Suppl. 585 (mel.). *διάπλοον* Pers. 382 (trim.); contrast *ἔκπλουν* Pers. 385 (trim.). Cf. Pind. *πλόον* O. VII 32; *πυρίπνοα* fr. 168 (conj.).[1] Wecklein has shown that the open forms are not limited to the chorus, but are used whenever the metre requires their presence.[2]

o+ου.

πυρπνόου Prom. 371 (trim.); *ἀντιπνόους* Ag. 146 (mel.); *δορυσόους* Suppl. 985 (trim.); *ὀρεσκόου* Sept. 532 (trim.); *μιξοθρόου* Sept. 332 (mel.); *δημοθρόους* Ag. 1409 (mel.); *καλλιρρόου* Pers. 201 (trim.). Cf. Pind. *δυσθρόου* P. IV 63, etc.

o+οι.

δορυσόοις Sept. 125. The open form is read in M and retained by Wecklein, but the metre requires *-οῖς*. *πολυθρόοις* Suppl. 820 (mel.); *ἀλλοθρόοις* Suppl. 973 (anap.); *διπλόοι* Fr. 33, Dind.

Consonant Changes.

πτ—π.

πτόλις. Homer *πόλις, πτόλις, πτολίεθρον, πτολίπορθος, πτολιπόρθιος.* Aesch. *πόλις, πτόλις, πτολιπόρθης, πτολίπορθος.* Pind. *πόλις, πτολίεθρον, πτολίπορθος.* Aesch. *πτόλις* Suppl. 699 (mel.), Sept. 338 (mel.); Sept. 6, 250, Ag. 595 (trim.), Eum. 1015 (mel.) *κατὰ πτόλιν*; Eum. 79 (trim.) *ποτὶ πτόλιν* (cf. Sept. 346 (mel.), M *ποτὶ πτόλιν δ' ὁρκάνα πυργῶτις*, retained by Wecklein. The emendation of Oberdick,

[1] Cf. Pr. 1087 *ἀντίπνουν* (anap.); Ag. 146 *ἀντιπνόους.*

[2] Wecklein, Aeschyleische Studien. Ag. 14.

πρότι δ' ὁρκάνα πυργῶτις was adopted by Paley); Sept. 483 (mel.) ἐπὶ πτόλει; Sept. 844 (mel.) ἀμφὶ πτόλιν; Sept. 561 (trim.) ὑπὸ πτόλιν; Sept. 114 (mel.) περὶ πτόλιν; νεόπτολις Eum. 687 (trim.); ἑλέπτολις Ag. 689 (mel.); ἀμφίπτολις Cho. 75 (mel.); περσέπτολις Pers. 65 (mel.); πτολιπόρθης Ag. 472 (mel.); πτολίπορθος Ag. 783 (anap.) (cf. πτολέμου MSS, Suppl. 82 (mel.); Robortelli πολέμου).

Dindorf, after citing the occurrences of πτόλις given above, states that the poetic form is employed by the poets whenever the metre requires it. It should be noticed, however, that in the compound adjectives πτολιπόρθης Ag. 472, πτολίπορθος Ag. 783, the double consonant is not metrically necessary. πτόλις is found on Thessalian, Cyprian and Arcadian inscriptions, and Τληπτόλεμος on Boeotian. The form is probably Pan-Hellenic, but is used in Aeschylus as an epic reminiscence.

ρσ—ρρ.

ἄρσην, ἄρρην. Homer ἄρσην. Aesch. ἄρσην. Ag. 260, 861, 1231; Cho. 502; Suppl. 283, 487, 951, 952 (trim.); Suppl. 393, 644 (mel.); Eum. 737 (trim.). ἄρρην is not attested in Attic inscriptions until 378 B. C.; in fifth-century inscriptions there is no record of the word. In literature ἄρρην first appears in Plato.[1] Whether ἄρσην be an old Attic form or Ionic, it cannot be definitely cited as an epic form occurring in Aeschylus.

σσ—σ.

κτίσσας. Homer κτίσσε Υ 216; ἔκτισαν λ 263. Aesch. κτίσας. Pind. ἔκτισσα and ἔκτισα. Pers. 289 ἔκτισσαν (mel.) is quoted by Gerth as an epic form. In this case, however, it should be noted that M reads ἔκτισαν. Boeckh suggested ἔκτισσαν, in order to keep the responsion with the strophe, and read εὔνιδας ἔκτισσαν for ἔκτισαν εὐνιδας of the MSS. This reading, adopted by Heimsoeth and Teuffel-Conradt, presupposes that Aeschylus, like Euripides (Or. 929; I. A. 397, 807) and Sophocles (Tr. 563), believed that εὐνις *indigens*, *orbus* was used also in the sense of εὐνέτις *uxor*, and thus may be a case of false etymology. Dindorf, however, has εὔνιδας ἔκτισσαν, from εὔνις *orbus*. Wecklein, in his Greek edition of the Persae (Leipzig, 1891), reads ἔκτισαν εὔπαιδας, following Weil. In Cho. 350 M has κτίσσας, which was changed to κτίσας by Robortelli and the later editors. The state of the text in

[1] Cf. Lidd. and Scott, ἄρσην.

both passages is too uncertain to establish the use of the epic form in Aeschylus.

ὅσσος. Homer *ὅσος, ὅσσος.* Aesch. *ὅσος, ὅσσος.* Pind. *ὅσος, ὅσσος.* The form with *σσ* occurs but once in Aeschylus, Pers. 864 (mel.).

τόσσος. Homer *τόσσος, τόσος, τοσσόσδε, τοσσοῦτος, τοσοῦτος.* Aesch. *τόσος, τόσσος, τοσόσδε, τοσοῦτος.* Pind. *τόσος, τόσσος, τοσσόσδε, τοσοῦτος.* Ag. 140 *τόσσον* (mel.) (so M; *τόσον* f. h.). As regards the *σσ*-forms, it is interesting to note that Sophocles uses *μέσσος* in iambics, Euripides in lyrics only, while Aeschylus never employs this form of the word.

Declension.

First declension. Dative plural *-ῃσι, -αισι, -αις.* Homer *-ῃσι, -αισι, -αις* (3 cases). *-ῃσι* is used after vowels and *ρ*, as well as after consonants, e. g. *θεῇσιν θ* 305, *θύρῃσι ρ* 530. Pindar has only forms in *-αισι.* Aesch. *-αισι, -ῃσι, -αις.* M reads *-ῃσι* in *ναύτῃσι* Prom. 727; *ναύτῃσι* Sept. 603; *Νηΐστῃσι* Sept. 460; *ἀλλήλῃσι* Pers. 189, Ag. 654; *πύλῃσι* Cho. 569; *Σκύθῃσι* Eum. 703.[1] Although the occurrence of the form *-ῃσι* in Attic inscriptions of the fifth century B. C.[2] may properly exclude it from the discussion of epic forms in tragedy, a few points in regard to it should be noticed here. Wecklein, Dindorf and Paley, following the conjectures of Blomfield, read *-αισι* in all the instances cited above. Gerth, in his discussion of the forms, admits that they are old Attic words, but claims that in certain passages in which they occur, they are the result of a distinctively epic spirit. He supports his view by quotations from Aristophanes, Equites 197, 200; Aves 867, 978; Pax 1064, where the form occurs in passages that imitate what he calls "vaticinia vatumque gravitatem." It seems, however, improbable that in Cho. 569 *τί δὴ πύλῃσι τὸν ἱκέτην ἀπείργεται* the epic spirit should demand *πύλῃσι*, while in Sept. 460 it was strong enough to necessitate *Νηΐστῃσι*, but to let *πύλαισι* remain.[3] If these forms are to be cited at all as Homeric forms in tragedy, they should be regarded as unconscious epic reminiscences. Moreover, their occurrence in Aristophanes and in Attic inscriptions of the fifth century removes any objections to admitting them as lawful forms in Attic tragedy. We should, then, read

[1] All the forms quoted occur in trimeter.

[2] *-ῃσι.* Three cases are found in Attic inscriptions: [*ἐπό*]*πτῃσι τῇσ*[*ι*], C. I. A. I 1, B 7, 25, 30 (ante 456 B. C.); *δρ*[*αχμ*ΗΙ*σ*]*ι*, 40, 38 (424 B. C.).

[3] Cf. Gerth, p. 226.

-ησι with the MSS, but should not regard the form as distinctively epic.

Second declension. Genitive singular -οιο. Homer -οιο (-οο), -ου. Aesch. -οιο, -ου. Pind. -οιο, -ου. εὐρυπόροιο Pers. 108 (mel.); ποταμοῖο Pers. 864 (mel.) (πυροφόροιο Elegies 4_2). Cf. Pind. O. VI 57, 64, 100, 104; O. VII 14, etc.

Third declension. Genitive singular -ιος. Aesch. δήριος Ag. 942 (trim.), where the epic form is not necessary for the metre, but seems to have been carried by the epic word into the verse. Cf. Pind. O. XII 11 τέρψιος; O. XII 8 πράξιος; fr. 78 πόλιος. For -εος from stems in -ες see Contraction.[1] Genitive plural -εων. See Contraction.[2] Dative plural -εσσι. Aesch. διπλάκεσσι Pers. 277 (mel.); βαρίδεσσι Pers. 554 (mel.); βελέεσσι Pers. 1022 (mel.); νέφεσσι Suppl. 780 (mel.); φυγάδεσσιν Suppl. 1044 (mel.); μερόπεσσι Suppl. 89 (mel.). Cf. Pind. O. VI 76 ἐλαυνόντεσσιν; O. VII 10 νικώντεσσιν; O. VII 93 χαρίτεσσιν, etc.

Declension of special words. ἀνήρ. Homer ἀνήρ ἀνδρός, etc.; ἀνήρ ἀνέρος, etc. Aesch. ἀνήρ ἀνδρός, etc.; ἀνέρων Suppl. 426 (mel.). Pind. ἀνήρ ἀνδρός, etc.; ἀνέρων P. V 22; ἀνέρες P. IV 173. τοκεύς. Homer τοκεύς, τοκῆες, etc. In Aeschylus the following epic forms appear: τοκήων Ag. 728 (mel.); τοκῆας Eum. 270 (mel.) was read by Auratus for τοκέας of the MSS, and is adopted by Wecklein. Paley reads τοκέας.[3] In Pers. 63 (anap.), 580 (mel.) the rare form τοκέες occurs, in support of which the only authority is Χαλκίδεες[4] in an inscription of 445 B. C. This is doubtful inscriptional evidence, since the forms in -εες of the next century have been shown to be new formations, not genuine survivals. The forms in -ῆς, Pers. 24, 44 βασιλῆς, Ag. 230 βραβῆς, cannot be found in Homer, and must be accounted old Attic forms intermediate between Homeric -ῆες and Attic -εῖς. Ἐτεόκλεες Sept. 39 (trim.). Proper names in -κλῆς are declined in Homer -κλῆος, -κλῆι, etc. The history of -κλῆς names on the inscriptions shows that the open forms are Attic as well as epic. The following is the testimony of Attic inscriptions: contract forms appear VII–VI c. B. C.; open forms VI–IV c. B. C.; contract forms only, III c. B. C.

ναῦς. The following epic forms of ναῦς appear in Aeschylus: νῆας Suppl. 744 (mel.) (Meineke νέας). νηῶν M Pers. 19 (anap.) and νηυσίν M Pers. 370 (trim.) are rejected by the editors. In

[1] Cf. p. 14, ε + ο. [2] Cf. p. 14, ε + ω.
[3] Cf. Pind. P. IV 110 τοκέων var. τοκήων; P. VI 42 τοκεῦσιν var. τοκέεσιν.
[4] C. I. A. IV 27 *a*, 57.

regard to the admission of the Doric forms (e. g. ναῶν Pers. 19) there is no absolute criterion. In general it may, however, be said that they are found in the chorus and in lyric anapaests, while they are not excluded from anapaests of the parodos.

Ἀιδης. The epic genitive Ἄϊδος from Ἄϊς is found in Prom. 433 (mel.).

Article. The nominative plural masculine, τοί, occurs in Pers. 568, 584 (mel.), Sept. 295, 298 (mel.), Pers. 424 (trim.); cf. τοίπερ Pers. 1002 (mel.); τάπερ Cho. 418, 953 (mel.). While the form τοί occurring in a chorus may be Doric in origin, an instance of the form in trimeter may point to Homeric reminiscence.

Pronouns.

ἄμμι Sept. 156 (mel.); cf. Pind. Is. I 52; VI (VII) 49, etc. σέθεν Sept. 141 (mel.), 264 (trim.), Pers. 218 (mel.), 696 (mel.), Ag. 882 (mel.), Cho. 707 (trim.), Suppl. 205 (trim.), 373 (mel.), 387 (trim.), 474 (trim.), 507, 740 (trim.), 815, 823 (mel.), 923 (trim.), 939 (trim.), Eum. 103 (trim.) (Hermann ὅθεν), 228, 306, 796, 895 (trim.); cf. Pind. Ne. I 4; Is. III 5; Ne. VII 2. σφῷν Prom. 12 (trim.). ὔμμε Eum. 620 (trim.); cf. O. VIII 15; Is. V (VI) 19, etc. ἔθεν Suppl. 67 (mel.). οἱ Ag. 1147 (mel.); cf. Pind. ἕ N. VII 25; οἱ N. III 39, etc.

μιν, νιν. The usual form in the tragedians is νιν, although the Homeric form μιν occurs in the Medicean MS of Aeschylus in the following cases: Cho. 622 (mel.), 791 (mel.), Sept. 454 (mel.), Eum. 631 (trim.). Dindorf, following Brunck and Blomfield, reads νιν in every instance, and attributes μιν to the alterations of the scribes. Paley reads μιν in Cho. 622 and Sept. 454, and νιν in the other two lines, but gives no reason for the distinction made.

Gerth[1] states as his opinion that an epic word metrically equivalent to νιν would not be used unless it was needed to give color or dignity to the passage. Finding no such demand for the form in the passages cited, he agrees with the editors in rejecting μιν.

Eichler[2] regards νιν as an Attic form for the Ionic and epic μιν, and will not admit an Ionic instead of an Attic form unless the metre requires it.

In order to investigate the question further the usage of the poets of the period should be compared. To the four cases of

[1] §14. [2] Eichler, p. 25.

μιν given in the MSS of Aeschylus, forty-seven cases of νιν must be opposed. Pindar at first sight would seem to present very similar conditions, since but five cases of μιν are quoted by Rumpel's Lexicon, and about ninety cases of νιν. Moreover, four of these five cases have been emended by Mommsen to νιν. Upon the examination of the MS readings it is found, however, that in about half the cases there is MS authority for μιν, in thirty-six for μιν only, and in twenty-three for μιν and νιν, while in thirty-seven there is authority for νιν only. Mommsen,[1] after detailed textual criticism of the passages in which the form occurs, and a study of the relative value of the manuscripts, concludes that the best authority favors νιν, although μιν is found in some of the best MSS of the Olympian odes. Pindar, according to his opinion, used the Doric form, not the epic; and the occurrence of μιν in the MSS he would explain by the similarity between M and N when written in uncials. A consideration of the artificial literary dialect of Pindar, which includes epic, Ionic and Doric forms alike, cannot be undertaken here, but a question might well be raised as to the propriety of excluding μιν, when ἔθεν, genitives in -οιο, and many other epic forms occur as well as the regular Attic forms.

Whatever the conclusion reached as to Pindar's use of the word, it seems unreasonable that, when individual cases of ἔθεν, τοκήων and other epic forms are allowed in Aeschylus, μιν should be excluded merely because it happens to be metrically equivalent to νιν, especially when other epic forms are read that are not necessitated by the metre.

σφίσιν. Homer σφίσιν, σφίν. Pind. σφίσιν, σφίν. Aesch. σφίσιν, σφίν. σφίσιν Prom. 481 (trim.); σφίν Prom. 252, 457 (trim.); Fr. 155. In Pers. 759 (trim.) occurs the only case in Aeschylus of the freer use of σφίν for οἱ.

σφε, σφας. Homer σφεας, σφε (5 times). In Aeschylus σφε is used for αὐτόν, αὐτήν, αὐτούς, αὐτάς. σφας occurs in Prom. 443 (trim.). σφε, plural as in Homer, occurs in Sept. 630 (mel.), 739 (mel.), 788 (mel.), 1002 (mel.), 864 (anap.), Suppl. 507 (mel.).

Possessive pronouns. ἀμός. The following instances of ἀμός should be noticed: Sept. 417 (mel.), 654 (trim.), Cho. 428 (mel.), 437 (mel.), Suppl. 105 (mel.), 322 (trim.). In Eum. 440 M ἀμῆς (trim.), Dind. writes ἐμῆς, since the metre permits ∪ —. Accord-

[1] Mommsen, Neue Jahrbücher für Philologie, 83, p. 44. Cf. Dyroff, Schanz's Beiträge zur gr. Syntax, Heft X, pp. 123, 124.

ing to Dindorf, ἀμός is equivalent to ἐμός, but ἀμός = ἡμέτερος is to be regarded as a doubtful tragic usage. The examples of ἀμός = ἡμέτερος usually cited are Cho. 428 and 437.[1] In each of these cases, however, another interpretation is quite possible. ἀμὸν—κάρα (428) 'my head' seems the natural expression for the leader of the chorus to use in the speech beginning ἔκοψα (423), while ἀμᾶν χερῶν in the speech of Orestes (437) may quite as well refer to his own hands as to those of himself and of his sister Elektra. Unless the use of ἀμός = ἡμέτερος can be definitively proved, ἀμός must be regarded as an Attic form, and should be omitted in the enumeration of epic forms in Aeschylus. τεός. Homer σός and τεός. Aesch. σός and τεός. Pind. σός and τεός. Prom. 162 (mel.), Sept. 105 (mel.). ὅς = *suus*. Dindorf cites Sept. 641 (trim.) and Eum. 367 (mel.), but the first is a very doubtful passage and probably interpolated. In Suppl. 100 (mel.) ἥμενος ὃν φρόνημα, ὅν is Paley's emendation of MSS ἥμενον ἀν, and is supported by the scholiast's comment, ἐξέπραξε τὸν σκοπὸν ἑαυτοῦ. ἑός occurs only in Fr. 281 (Plat. Rep. 383 A), where it is probable that Plato, in quoting, changed an original ἐμός to the third person ἑός. In Pers. 12, ὤχωκεν ἑόν was read by Meineke, but ὤχωκε νέον seems better. Cf. Pind. ἑός O. X 38; P. II 91, etc.

Relative pronoun. The article is used as a relative in Ag. 526, 642 (trim.), Cho. 605 (mel.), Eum. 336, 918 (mel.), Suppl. 170 (mel.), 265 (trim.), 305 (trim.), 699 (mel.), Sept. 37 (trim.). It should be noticed that in every instance except Cho. 605 (where the whole line is doubtful) the law formulated by Monro for the Homeric usage holds good. "The article when used as a relative must follow the noun or pronoun to which it refers; whereas a relative clause often precedes."[2] This usage points clearly to the original paratactic construction, in which the form appeared as a demonstrative.

ὅστε is found in Homer, Pindar, Ionic prose and tragedy. Pers. 297 (trim.), 762 (trim.), Eum. 1024 (trim.), 25 (trim.). The form also occurs in the following melic passages: Prom. 556, Sept. 140, 752, 1055, Pers. 16, 42, 297, Ag. 50, 357, 1122, Cho. 615, Eum. 922, Suppl. 49, 63, 560. Cf. Pind. O. II 39; Is. VII 40, etc.

ὅσπερ. Homeric forms of ὅσπερ are found in Pers. 1002 τοίπερ (mel.), Cho. 418, 953 (mel.); τάπερ Pers. 779 (trim.).

[1] Kühner-Blass, I 602.

[2] Monro, Hom. Gram., §262 (1).

Article as a demonstrative. Sept. 17, 197, 385, 509 (trim.), 912 (mel.), Ag. 1478 (anap.), Eum. 2, 7, 137, 690 (trim.), 174, 338, 785, 815 (mel.), Suppl. 358, 439 (trim.), 970 (anap.), 1047 (mel.), Prom. 234 (trim.). For Pindar's use of the article as a demonstrative compare O. II 86 (78); Is. VII (VIII) 15, etc.

κεῖνος. Ep. and Ion. for Attic ἐκεῖνος. Sept. 1063 (anap.), Pers. 230 (mel.), 792 (trim.), Cho. 740 (trim.), Eum. 99 (trim.), 177 (mel.) (Bothe), Suppl. 210 (trim.). Pindar uses κεῖνος only.

Adjectives.

ἴλαος. Homer, Aesch., and Pind.; Attic ἵλεως. Eum. 1040 (mel.). Cf. O. III 34; P. XII 4. μάσσων. In Homer the form occurs but once, θ 203. Pers. 708 (mel.), 440 (trim.), Prom. 629 (trim.), Ag. 598 (trim.). Cf. O. XIII 162; N. II 35. πολύς. Epic forms occur Sept. 726 πολεῖ (mel.); Ag. 705 πολέα (mel.); Ag. 1453 πολλά Enger emends to πολέα (mel.).

Verbs.

Third plural -ατο. The Ionic endings -αται and -ατο are found occasionally in Attic Greek in the indicative perfect and pluperfect. The tragedians use the Ionic ending only in the optative. Cho. 484 κτιζοίατο (trim.); Pers. 360 ἐκσωσοίατο (trim.); 451 ἐκσωζοίατο (trim.); Suppl. 695 θείατο (mel.); 754 ἐχθαιροίατο (trim.); Sept. 552 ὀλοίατο (trim.); Pers. 369 φευξοίαθ' (trim.). In Pindar the form is found but once, Fr. 94 (277) μεμναίατ'. ἔβᾰν Pers. 17 (anap.) is to be compared with Homeric ἔφᾰν, ἔβᾰν, ἔστᾰν, ἔδῦν, etc., and with Pind. O. II 38 ἔβᾰν, etc. τιθεῖσι for τιθέασι Ag. 465 (mel.) should be compared with II 262.[1] To these epic verb-endings may be added -μεσθα, which occurs in Attic comedy, but not in Attic prose. Pers. 493 (trim.), 214 (mel.), Prom. 822 (trim.), Suppl. 275 (trim.), 159 (mel.), 415 (trim.), 907 (trim.), 777 (mel.), Sept. 144 (mel.), 659 (trim.), 798 (trim.), Cho. 718 (trim.), Ag. 489, 823, 846, 850, 905, 1367 (trim.). Cf. Pind. P. X 28.

Iteratives. Pers. 656 ἔσκεν (mel.); cf. Ag. 723, Casaubon ἔσκ' for ἔσχ' of MSS. Herodotus uses imperfect iteratives and iteratives formed from the 2d aorist stem, but the forms are unusual in Attic poets. To the examples cited from Aeschylus, Kühner adds Soph. Ant. 950, 962; Ar. Eq. 1242.

Aorists. The following epic aorists occurring in Aeschylus are different from the usual Attic forms, or do not occur at all in

[1] Cf. Monro, Hom. Gram., §5, n.; §87, 2.

other Attic authors. *ἐδόκησα* Sept. 1036 (trim.); *ἔνισπε* Suppl. 603 (trim.); *ἔκερσα* Suppl. 665 (mel.); *κερσάμενος* Pers. 951 (mel.); cf. *ἔκελσα* Ag. 696 (mel.), Eum. 10 (trim.), Suppl. 16 (anap.), 330 (trim.), Prom. 184 (anap.). *ἐπεκύρσαμεν* Pers. 853 (mel.); cf. Pind. P. X 21; O. VI 7. *ἔκτισαν* Pers. 289; see above, under Consonants.[1] *κταμέναν* Pers. 923 (mel.); cf. Pind. Fr. 217. *κατακτάς* Sept. 965 (mel.); *κατέκτᾰ* Eum. 460 (trim.); *ὄρμενον* Ag. 1408 (mel.); *ὀρμέναν* Suppl. 422 (mel.); *ὦρτο* Ag. 987 (mel.); *συνόρμενος* Ag. 429 (mel.); *ὦρσα* Pers. 496 (trim.); cf. Ne. VII 71; O. X 24; P. II 29. *χύμενος* Cho. 401 (anap.), Eum. 263 (mel.); *τέτμω*, Hermann's emendation in Suppl. 807 (mel.) for *τέμνω* of MSS; cf. Pind. P. XI 57, *θανάτου τέτμεν*, Bergk's conjecture for *θάνατον ἐν* of MSS. *συμένα* Ag. 746 (mel.); *σύμεναι* Eum. 1007 (anap.); *σύθην* Prom. 135 (mel.); *συθείς* Pers. 865 (mel.), Sept. 942 (mel.); *πιθήσας* as if from *πιθέω* Cho. 619 (mel.).

A few unclassified epic verb-forms remain to be enumerated. *βάσκε* Pers. 663 (mel.), 671 (mel.); *γέγωνε* Prom. 193, 784 (trim.); *διδοῖ* Suppl. 1010 (trim.); cf. Pind. P. IV 265; *ἔσσεται* Pers. 121 M (mel.); Blomf., Weil and Dind. read *ᾄσεται*; *ἄνωχθι* Cho. 772 (trim.).

Augment. The augment is omitted in the following instances: in speeches of messengers, Pers. 310, 313, 376, 416, 490, 506, 458; in the chorus, Prom. 135, 427, Sept. 775, Ag. 231, 1553, Suppl. 567, 581, Cho. 419. Attempts have been made to emend the passages cited under the first class, or to explain the lack of augment by elision or by aphaeresis; e. g. Pers. 416 Paley reads *παίοντ' ἔθρανον πάντα κωπήρη στόλον*, and Porson *παίσθεντ'*; Wecklein (Leipzig, 1891) reads *ἤθροιστ' ἔθρανον*. Pers. 310 *νικώμενοι κύρισσον ἰσχυρὰν χθόνα* (Paley) is often read *νικώμενοι 'κύρισσον*. Pers. 490 *ἔνθα δὴ πλεῖστοι 'θανον* (Weck.); *ἔνθα δὴ πλεῖστοι θάνον* (Paley). Pers. 506 *πῖπτον δ' ἐπ' ἀλλήλοισιν*; Porson *ἔπιτνον*. In the speech of Eteocles, Sept. 608 *μάστιγι παγκοίνῳ 'δάμη*, Paley as well as other editors admits aphaeresis. Authority for such cases may be found in the early iambics of Simonides of Amorgus, but in any case consistency demands that if the aphaeresis be admitted once in the trimeter, it be adopted in all instances that are similar. It seems better to grant the aphaeresis in Pers. 310, 490, and Sept. 608, to adopt the reading *παίοντ'* in Pers. 416, and to reject these passages as examples of the omission of the augment in imitation of epic usage.

[1] P. 16.

Particles, Adverbs, Conjunctions.

Epic prefix *ἀρι-*. *ἀρίδακρυν* Pers. 948 (mel.); cf. Pind. P. IV 95 *ἀρίγνωτος*. *ἐρι-*. Ag. 1461 *ἐρίδματος* (mel.); *ἐρικυμάς* (or *ἐρικύμων*) Ag. 119 (mel.); cf. Pind. O. XI 21 *ἐρίβρομος*. A noteworthy mark of difference between Aeschylus and his successors is that neither Sophocles[1] nor Euripides has a single case of *ἀρι-* or *ἐρι-*. *θήν*. Prom. 928 (trim.). *ῥά*. Epic and lyric. *ἦ ῥ' αἶτει* Pers. 633 (mel.); cf. Pind. P. XI 38 *ἦ ῥ' ὦ φίλοι*. *τώς*. Sept. 484 (mel.), 637 MSS, but the emendation *σῶς* made by Prien and also by Madvig has been adopted by Paley; Suppl. 69, 670 (mel.). *τίπτε*. Ag. 975 (mel.), Pers. 555 (mel.). *ἔνθα* (ibi) Suppl. 34 (anap.). *αὖτε* occurs once in Sophocles, never in Euripides, and in the following places in Aeschylus: Sept. 5, Pers. 183, Ag. 330, 553, 558, 512, 1078 (all trim.), Cho. 410, 415 (mel.), Eum. 49 (trim.), 257 (mel.), Suppl. 474 (trim.), Fr. 137; cf. Pind. P. III 96; O. II 99, etc. *ἠδέ*. MSS of Aeschylus, like those of Homer, vary between *ἰδέ* and *ἠδέ*. Sept. 862 (anap.), Pers. 16, 21, 22, 26 (anap.), 289, 859, 885, 891, 960, 971, 996 (mel.), Ag. 42 (anap.), Cho. 1025 (trim.), Eum. 188, 414 (trim.).

Prepositions.

The following long forms of prepositions are found in Homer: *καταί, παραί, ὑπαί, ὑπείρ*. In Aeschylus are found: *ὑπαί* Ag. 892 (trim.), Eum. 417 (trim.), Ag. 944 (trim.), Ag. 1164 (mel.); *καταί καταιβάτης* Prom. 359 (trim.); *παραιβάτης* Eum. 553, Turnebus, for MSS *παραιβάδαν*, but the accepted reading is *παρβάταν*. In connection with this word it should be noted that *παραιβάτης* is found on Attic inscriptions[2] of 500-456 B. C., but is to be regarded as an example of the coloring of Attic cult inscriptions by Ionism.[3] *διαί* Ag. 448 (mel.), 1133 (mel.), 1453 (mel.), 1485 (mel.), Cho. 610 (mel.).

Apocope. *πάρ* Suppl. 553 (mel.), Eum. 229 (trim.). Porson's *παρά* would resolve the arsis. *ἀμ* Pers. 566, Suppl. 350, 853 (mel.); cf. Pind. P. IV 54; O. VIII 78, 38, etc.

Syncope. The following cases of syncope may be cited, although it should be noted that Kirchhoff regards them not as imitations of the epic forms, but as survivals of the period in the Attic dialect when syncope was usual. *ἀνά*: *ἐπαμμένει* Pers. 807

[1] *ἀριφραδής* Ant. 347 is an error. [2] C. I. A. I 5, 1.
[3] Cf. H. W. Smyth, Ionic Dialect, §210.

(trim.), Prom. 605 (mel.); δυσάγκριτοι Suppl. 126 (mel.); δυσαγκόμιστον Eum. 262 (mel.); ἀνδαίοντες Ag. 305 (trim.); ἀμφαίνω Suppl. 829 (mel.); ἀγκαλέσαιτ' Ag. 1021 (mel.); ἀμφανεῖ Cho. 814 (mel.); ἐπαντείλασαν Ag. 27 (trim.); ἀμβόασον Pers. 572 (mel.); ἀμβόαμα Cho. 34 (mel.); ἐπαμβατῆρας Cho. 280 (trim.); ἀμπέμπων Cho. 382 (mel.); ἐπανδίπλαξε Prom. 817 (trim.); ἀμπίπτω Ag. 1599 (trim.); ἀμπετής Suppl. 781 (mel.); προσαμβάσεις Sept. 466 (trim.); ἄγκρισις Eum. 362 (mel.); ἀμφυγάν Suppl. 806 (mel.); παρά: παρβαίνουσι Eum. 768 (trim.); παρβατός Suppl. 1048 (mel.); παρβάταν Eum. 553 (mel.); κατά: καββάς Suppl. 828 (mel.); κάππεσεν Ag. 1553 (mel.); κατθανόντα Prom. 571 (mel.), Pers. 276 (mel.); κατθανών Ag. 873 (trim.); κατθανεῖν Ag. 1290, 1304, 1364, 1610 (trim.).

Quantity of Syllables.

In the following words Aeschylus has retained long vowels that are peculiar to epic poetry, or introduced metrical lengthenings that correspond to the Homeric model. Ἄρης Suppl. 665, Sept. 135, 244, 344, 469, 910, Pers. 86[1]; ἀκάματος Pers. 901; ἀπαράμυθος Prom. 185; ἀθάνατος Cho. 619, Eum. 350, 951, Fr. 152, 192$_6$; ἰσόμοιρος Cho. 319; ἰσόνειρος Prom. 548; ἰσόθεος Pers. 80, 856; ἀνεπίμομφον Cho. 830 (Schütz for ἐπίμομφον); ἀνήρ Pers. 647 (Burney ἀνήρ)[2]; θεοκλύτοις[3] Sept. 142 (mel.); ἑλίτροχοι Sept. 205 (mel.); νέᾱ φρονεῖ Pers. 782 (trim.)[4]; δῡσοδοπαίπαλα Eum. 387 (mel.).

Having examined various theories in regard to the occurrence of epic forms in Aeschylus, and the material from which these theories have been deduced, we are now prepared to consider the general questions involved, and to draw any conclusions that the results of our investigation may warrant.

Gerth, as has been seen, has emphasized the epic or poetic spirit of a passage as the chief influence in determining the form to be used, and has applied his theory in the utmost detail to all the forms discussed in his treatise. In considering, for example, the epic syncope in Pers. 807 οὔ σφιν κακῶν ὕφιστ' ἐπαμμένει παθεῖν,

[1] Cf. Schulze, Quaestiones Epicae, p. 454.

[2] Of the passages cited above, Sept. 244 and 469 are the only verses written in iambic trimeter.

[3] Cf. Kühner, §75.

[4] In epic poetry the vowel before a mute and a liquid is regularly long, in Attic short, while in lyric poetry it is sometimes long and sometimes short. It should be noticed that in Pindar the long vowel occurs chiefly in epic passages in the dactylo-epitritic metre.

and in Cho. 841 μόρον δ' Ὀρέστου καὶ τόδ' ἀμφέρειν δόμοις, he claims that the rarer forms of the prepositions find easy explanation in the "great dignity of the prophecy of Darius, and of the pretended fear of Aegisthus." Just how much epic force is gained by the use of these and other epic forms is a matter for subjective criticism: we have merely undertaken to point out similar passages where Attic forms were employed, and any inconsistencies that we have been able to detect in the general application of Gerth's theory.

In criticising the theory of Kuehlstaedt on the forms μοῦνος and μόνος, Gerth makes the following statement[1]: "As to Kuehlstaedt's theory that μοῦνος cannot be used without a certain strong emotion of the mind, this emotion does in fact occur in many places by chance, but quite as many instances are found where μόνος is read under the same circumstances." A somewhat similar method of refutation should be applied to Gerth's theory. In many cases, if any epic spirit is perceptible in the line, its presence may be regarded as a matter of chance; and further, many Attic forms may be found in lines whose tone is not essentially different from that of the lines in which the epic forms occur. In Sept. 460, for example, to use an instance cited above, it does not seem unreasonable to expect that the epic spirit, which seems to Gerth to characterize the line, would demand πύλῃσι as well as Νηίστῃσι, especially inasmuch as in Cho. 569 πύλῃσι is found to be a possible form. Had Gerth merely made the claim that wherever metre determined the use of the epic form there was also a touch of epic spirit, the argument that we have attempted to use above could not be valid, for, whatever the demands of epic style, the requirements of metre would determine the form to be used. Metrical requirements, however, if recognized at all by Gerth, are made subsidiary to the demands of style; while the requirements of metre may affect the arrangement of the words, the "beauty of the poetry" or some "special design" of the poet determines what words shall be employed. Some of the difficulties in the way of a consistent application of this theory were noted in the detailed criticism given above, where it was found that where metrical convenience necessitated the Attic forms, a decided epic tone was often present.

In two points, then, Gerth's theory seems to be open to criticism: in the failure to recognize the force of metrical require-

[1] Gerth, §11, p. 238.

ments in determining the use of epic forms, and in the attempt to force every epic word, vowel change and elision into support of the theory that epic forms are used in conscious imitation of Homer, and carry with them epic force.

Eichler's investigation of the epic forms in Aeschylus and Sophocles results in the following conclusion: "Tragic poets used epic forms only when the corresponding Attic forms would not fit the metre, and if both forms were possible always preferred the Attic." Although it has been shown in the previous discussion that the existence of two dialectic forms metrically equivalent is not unknown in Attic tragedy, and although occasional instances have been found in which an epic form has been used when it was not required by the metre, yet in general it may be said that the epic forms cited by Eichler justify the law he has formulated. It should, however, be noted that by the narrow limits assigned to Eichler's treatise many epic forms have been altogether excluded. In the introduction to his paper the statement is made that the investigation has been limited to epic forms that have Attic equivalents, and that all discussion of apocope, elision, omission of augment and epic case-endings has been omitted. Among the forms thus omitted are several that do not differ metrically from the Attic, and others that are so closely associated with the epic words in which they occur that it is impossible to account for their occurrence by metrical requirements alone.[1]

The use of these forms suggests a broader aspect of the question, and makes it necessary to consider the ultimate conclusions to which a more extended application of Eichler's canon would lead. Turning from the usage of the tragic poets to that of the lyric, we are met at once by the question, whether we can distinguish between the usage of tragic and of lyric poets, and say that the one class used epic forms to fulfil the requirements of metre, and the other to add to the beauty of the style, or whether it is possible that all lyric and all tragic poets alike were influenced only by metrical considerations. While we cannot pretend to discuss at length the much-mooted question of the relation of metre to style, it may be well to state the special points that this investigation suggests.

While Eichler does not discuss in detail the relation of epic forms to any metre save the iambic, he gives a hint of his opinion

[1] E. g. δήριος, Ag. 942.

on the question when he states that the more frequent occurrence of epic forms in melic than in iambic passages is due to the closer relation of dactylic metres to the hexameter of epic verse. In support of this view there is much to be said. In elegiac poetry, for example, which as regards metre is closer than any other branch of lyric poetry to the epic, we have a groundwork of epic forms, only modified by the tendency to omit archaisms and to introduce some few forms from the native dialect of the poet. Again, in melic poetry, in the metres used by Pindar, it is plain that epic narrative seeks the dactylo-epitrite rather than the logaoedic, and that the epic forms appear more frequently in the dactylic measure. While a certain harmony between dactylic metres and epic forms must undoubtedly be recognized, it cannot be supposed that metrical requirements, and these alone, have led to the introduction of epic forms. Elegiac poetry is quite as closely allied to the epic in subject-matter as in metre: only a slight lyric tone, only a little of the personal reflection that characterizes lyric poetry has entered and altered the epic narrative. Even Pindar is not altogether removed from the realm of the epic. Although we find in the odes many epic forms when there is no trace of epic spirit, yet it is impossible to suppose that, in a myth like that of the fourth Pythian, all the Homeric forms are without relation to the subject-matter, without relation to the vocabulary, and have been used for metrical convenience and that alone. The frequent occurrence of similar passages in Aeschylus, where epic forms are combined with words distinctly epic, and the impossibility of accounting for these forms by the requirements of the verse, make it necessary to conclude that the explanation of the existence of epic forms in tragedy cannot depend entirely upon the demands of metrical composition.

A principle less important for the discussion, but one on which Eichler bases certain points in his argument, should not be passed unnoticed. "Tragic poets," he says, "seem to have avoided those forms which they thought too different from the Attic dialect, and feared might not be understood by the audience in the theatre." It might easily be shown that rare epic words were often obscure, even to the tragedians themselves, but that a form like δούρατος (cited by Eichler), which every schoolboy must have known from his Homer, and even Pindar ventured to employ before the assembly of Greeks at Olympia, was "too Ionic" for the Athenians to understand passes belief.

In conclusion, then, it must be stated that Eichler's canon, although it may be accepted as the law determining the use of a limited number of epic forms, cannot be applied to all the epic forms that occur in tragedy. The fact that a form fits the metre does not of necessity prove that it was used for that purpose and that alone.

Even if it were true that either metre or style determined the use of these epic forms, it would still be necessary for us to show whence they were derived. From one point of view this question seems superfluous. The opinion once stated that in general these epic words are not conscious reminiscences of the Homeric poems, employed by the poet for some definite stylistic effect, there remains only the obvious alternative that they belong to the traditional poetic vocabulary received from the lyric poets. For epic forms in general this answer is quite sufficient, but the origin of the forms peculiarly Ionic is a more difficult matter to determine.

The suggestion that they have been adopted from contemporary Ionic must be rejected, since it has been proved that these forms are identical with the New Ionic only as far as New Ionic corresponds with the "Old Ionic" of Homer and the Epic.[1] In view of the fact that iambic poetry is essentially the product of the Ionic race, and that its dialect, the speech of the poet's day, is essentially Ionic, the further question has been raised whether the Ionisms of tragedy may not have had their origin in the poetry of the Ionic race and have been introduced into tragedy through the iambic trimeter, the branch of poetry peculiarly Ionic. To attempt an answer to this question would require a more extended investigation than can be undertaken here, but although decisive testimony cannot be drawn from the usage of one tragic poet, it may be well to note that usage. The following Epic-Ionic forms are found in iambic trimeter in Aeschylus: *ἐξεκείνωσεν* Pers. 761; *δυυρίπηχθ'* Sept. 278; *μοννῶπα* Prom. 804; *ἀείδω* Ag. 16; *ἰθύνω* Pers. 773; *δήριος* Ag. 942; *ἄρσην*[2] Ag. 260; *ἀείκης* Prom. 97, 525, 1042; *κεῖνος* Sept. 1063; *-ῃσι* Prom. 727, Sept. 460, etc. It is to be noted, however, that all these forms except *μουνῶπα*, *ἐξεκείνωσεν*, *δήριος*, datives in *-ῃσι*, and *ἰθύνε* are also found in melic passages; that *μοῦνος* and *κεινός* and genitives in *-ιος* appear also in Pindar; that the reading *ἰθύνε* is questioned; and, further, that *εἰσοιχνεῦσιν*, *ξεῖνος*, *νοῦσος*, *οὐλόμενος*, *ἀνέρων*, *τοκήων* and other forms distinctively Epic-Ionic occur in melic passages only.

[1] H. W. Smyth, Ionic Dialect, §77. [2] Cf. p. 16.

In Aeschylus, then, we can find but little evidence in proof of the hypothesis suggested above. The Ionisms, instead of being confined to the dialogue, seem to occur more frequently in melic passages, and are often paralleled by forms in the melic poets. From so limited an investigation it is impossible to form a definite conclusion, and even if the usage of all the tragic poets could be stated, it must be remembered that the loss of so large a portion of iambic poetry has left comparatively little of the material needful for the study of the subject. The facts at our command warrant nothing more than the simple statement that the distribution of Epic-Ionic forms in Aeschylus favors the theory that the Ionisms of tragedy are a part of the general poetic vocabulary of the lyric poets and found their way into tragedy through the melic passages, rather than the supposition that they were introduced through iambic poetry and the trimeter of the Ionians into the dialogue of tragedy.

This conclusion is in accordance with a more general conclusion reached by Gerth in regard to all the epic forms in tragedy, which he states as follows: "the occurrence of all these so-called epic forms in Pindar proves that they have not been received directly from the Homeric poems, but from lyric poetry, and that in general all the tragic '*elocutio*' was begun and prepared by lyric poetry." In the enumeration of epic forms in Aeschylus given above, the Pindaric parallels have been noted throughout. The results show that only the following exceptions to Gerth's rule are found: Ep.-Ionic πνείω, the Ionic prepositions παραί, καταί, the forms πολεῖ, πολέα, τοκήων, νῆας, σφῷν and ἔθεν. These exceptions, however, chiefly Ionic forms which would not naturally have a place in a dialect so highly colored by Doric forms as is Pindar's, can scarcely outweigh the mass of evidence in favor of the general conclusion that the epic forms of Aeschylus are paralleled in Pindar.

Since it has been impossible to establish any definite law by which the occurrence of epic forms in tragedy is governed, and since it has been shown that most of these forms are found in Pindar, as well as in earlier lyric poets, we are forced to the conclusion that the epic forms in tragedy are survivals from the general Homeric vocabulary which has been handed down with varying restrictions and modifications, through the elegiac, iambic and melic poets.

Part II.

EPIC VOCABULARY.

The Aeschylean diction in its bold figures, and in the strange compounds and deep-sounding epithets that make up its "mighty line," bears such evident marks of the creative genius of the poet that one hesitates even to suggest an investigation of the sources from which it may have been derived. Yet even with Aeschylus it is not so much the words he invented as the words he selected that determine his style, and a detailed study of the origin of his vocabulary, its development and literary associations, will tend not to lessen our sense of his originality, but rather to give us a deeper and more intimate perception of his genius.

The importance of the choice of words as an element of style is a subject that the Greek rhetoricians never fail to emphasize, and it sometimes seems as though but little advance upon their conclusions had been made by modern critics. Dionysius of Halicarnassus, in his discussion of what constitutes poetic prose, lays more stress on the grouping than on the choice of words, but in regard to the latter makes this statement[1]: "*ἐπεὶ καὶ ἡ ἐκλογὴ τῶν ὀνομάτων μέγα τι δύναται, καὶ ἔστι τις ὀνομασία ποιητικὴ, γλωττηματικῶν τε καὶ ξένων καὶ τροπικῶν καὶ πεποιημένων, οἷς ἡδύνεται ποίησις, εἰς κόρον ἐγκαταμιγέντων τῇ ἀμέτρῳ λέξει· ὅ ποιοῦσιν ἄλλοι τε πολλοὶ καὶ οὐχ ἥκιστα Πλάτων.*" A somewhat broader view of the question is set forth by another Greek rhetorician, whose very name is a matter of conjecture, though his critical skill and literary appreciation are made forever famous by his treatise Περὶ Ὕψους[2]: "*ὅτι μὲν τοίνυν ἡ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων ἐκλογὴ θαυμαστῶς ἄγει καὶ κατακηλεῖ τοὺς ἀκούοντας καὶ ὡς πᾶσι τοῖς ῥήτορσι καὶ συγγραφεῦσι κατ' ἄκρον ἐπιτήδευμα, μέγεθος ἅμα κάλλος εὐπίνειαν βάρος ἰσχὺν κράτος ἔτι δὲ τἆλλ' ἂν ὧσί τινα τοῖς λόγοις ὥσπερ ἀγάλμασι καλλίστοις δι' αὐτῆς ἐπανθεῖν παρασκευάζουσα καὶ οἱονεὶ ψυχήν τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα, μὴ καὶ περιττὸν ᾖ πρὸς εἰδότας διεξιέναι. φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα. ὁ μέντοι γε ὄγκος αὐτῶν οὐ πάντη χρειώδης, ἐπεὶ τοῖς μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ ὀνόματα ταὐτὸν ἂν φαίνοιτο, ὡς εἴ τις τραγικὸν προσωπεῖον μέγα παιδὶ περιθείη νηπίῳ, πλὴν ἐν μὲν ποιήσει—*" Here the manuscript fails us, but it may perhaps not be too bold

[1] D. of H. De Comp. XXV. [2] Περὶ Ὕψους, XXX.

a venture to bridge the chasm of centuries and let Matthew Arnold supply the rest: "Only in poetry . . . the language is that of one composing with his eye on the object, its evolution is that of a thing which has been plunged in the poet's soul until it comes forth naturally and necessarily." Here the modern Hellenist has conveyed a similar idea, but in a figure that, to say the least, lacks the appropriateness of the "*φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα*" of the Greek rhetorician. The process by which this choice of words is made is described by Mr. Pater when he says that any writer of worth "has winnowed and searched in his vocabulary . . . and doing this with his peculiar sense of the world ever in view, in search of an instrument for the adequate expression of that, he begets a vocabulary faithful to the coloring of his own spirit and in the strictest sense original."

Poetic selection is in most languages chiefly dependent on the individual genius of the poet, who selects his words from the general vocabulary of his day, but gives them poetic color by the way his genius combines and applies them. The Greek poet, however, came into the inheritance of a distinct poetical vocabulary. In Croiset's essay on Pindar we find this statement: "D'abord la littérature grecque est la seule des littératures classiques qui possède à proprement parler une langue poetique, je veux dire, un trésor de mots qui soit à l'usage exclusif des poètes et dont l'idée se traduise en prose par une série parallèle de synonymes ou d'équivalents. En Grèce, au contraire, il y a pour ainsi dire deux langues juxtaposées: d'une part la langue usuelle, qui est celle des prosateurs, et de l'autre la langue des poètes, composée de vocables antiques ou rares, qui ont par eux-mêmes, indépendamment de tout choix et de tout arrangement, un air particulier de noblesse et grandeur, et qui ne paraissent jamais en prose." As regards the Latin poets it has been said, it is true, of Lucretius that "his vocabulary is poetic to a degree exceeding that of all other Latin writers," but this poetic quality arises from the figures of speech, the combination of phrases, the accumulation of adjectives—that is, from words poetically arranged, rather than from words in themselves poetic. Although in Lucretius, as also in Vergil, there are found occasional archaic words, inherited perhaps from the poets that preceded, yet these might all be omitted from the poems without detracting in the least from the poetic charm, or from the beauty of the expression. Even in English, despite the wealth of poetic

production, it is hardly possible to find a traditional poetic vocabulary. Dryden loved to emphasize the distinction between poetry and prose and protested against their confusion; but his protest, as Mr. Pater says, "comes with diminished force from one whose poetry was so prosaic." Wordsworth, on the other hand, while he did much to remove from the language of poetry the absurd conceits of the age that preceded him, was in reality contending not so much against a poetical as against an unpoetical vocabulary, not against stereotyped expressions employed by all the great poets of England, but against certain artificial epithets that the fashion of a time had declared poetical. This so-called poetical vocabulary which Wordsworth helped to overthrow was too artificial and too conventional to survive as a permanent possession of English poetry. To what, however, if not to poetic words, do the really great poets of England owe their genuinely poetic expression? All these poets employ at times, it is true, words that are not ordinarily found in prose, and these words often lend a peculiar beauty to the expression, but in general it may be said that the poetic charm arises not from the choice of a poetic word, but from the selection of the right word, be it taken from poet or peasant, from poetry or prose. Thus it comes about that the individual genius of the poet, whether displayed in the grouping of the words, the fitness of the figurative expression, or the exquisite melody of the verse, is the principal force in determining the poetic or prosaic nature of the vocabulary. However we may wish to modify Mr. Saintsbury's statement that[1] "English prose style is different by the whole heaven of language from English verse style," we shall perhaps be able to agree with his general conclusion that the difference is not a difference of vocabulary. "The actual vocabulary," he says, "of the best English style of different periods is indeed almost wholly common to verse and to prose. The times when the mere dictionary of poetic style has been distinct from the mere dictionary of prosaic style have not been those in which English literature was at the highest point." The course along which English poetry has developed may furnish many explanations of the lack of this poetical vocabulary, but perhaps the most obvious is found in the fact that early English literature produced no great epic poem. A truly great epic, arising early in the development of language, at a time when words were formed most simply and

[1] "Specimens of English Prose Style." Introduction.

most naturally, great enough to supply for centuries the inspiration, if not the theme, for all poets, and by virtue of its influence on these poets surviving all the changes that new forms of poetry introduced, would have handed down to English poetry what might justly be called a "poetic vocabulary." Such an epic existed among the Greeks and was the principal factor in the creation of the great poetic vocabulary of Greek literature. Foreign words, coined words and figurative expressions were always regarded by the rhetoricians as elements of a poetic vocabulary, and in Greek, as in English, they had their force; but this traditional poetic vocabulary received from the epic had an influence in Greek poetry hard to parallel in other literatures. The course of the history of this vocabulary can easily be traced. Beginning in the language of Homer and the cyclic poets, modified but little by the elegists whose poems, in theme as well as in form and expression, were not far removed from the epic, surviving in spite of the changes that the personal element of the passionate lyric introduced into the language, this poetic vocabulary was handed down by the lyric poets to the tragedians, and through the lyric element of the Greek drama ultimately became a part of the tragedian's vocabulary. The enumeration of all the words that were the property of the lyric poets as well as of Aeschylus and Homer could not be undertaken in the limits of this paper. A glance, however, at the Anthologia Lyrica suffices to show that *κλονέω*,[1] *αἱματόεις*,[2] *δάσκιος*,[3] *μάργος*,[4] *πυροφύρος*,[5] *ὀρεσκῷος*[6] and many others are not only Homeric words used by Aeschylus, but Homeric words used also by Simonides, Alcman, Theognis, or even by Hipponax. The parallels between Aeschylus and Pindar extend beyond the thought to the expression, and the correspondences between the epic vocabularies of the two poets furnish a theme for a separate investigation. A few parallels will be cited below.[7]

That the Greeks themselves recognized this poetic vocabulary the following sentence from Aristotle gives proof[8]: "*ἑτέρα λόγου καὶ ποιήσεως λέξις ἐστίν. δηλοῖ δὲ τὸ συμβαῖνον· οὐδὲ γὰρ οἱ τὰς τραγῳδίας ποιοῦντες ἔτι χρῶνται τὸν αὐτὸν τρόπον, ἀλλ' ὥσπερ καὶ ἐκ τῶν τετραμέτρων εἰς τὸ ἰαμβεῖον μετέβησαν διὰ τὸ τῷ λόγῳ τοῦτο τῶν μέτρων ὁμοιότατον εἶναι*

[1] S. A. 1_{15}.
[2] Theog. 348.
[3] Hipp. 14.
[4] Alcman 38.
[5] Sim. 15.
[6] Alcman 60_4.
[7] See vocabulary, *ἄημι, ἄωτον, βαθύζωνος, ἔκπαγλον, καλλίρροος, ἱπποχάρμης*, etc.
[8] Rhet. III 1.

τῶν ἄλλων, οὕτω καὶ τῶν ὀνομάτων ἀφείκασιν ὅσα παρὰ τὴν διάλεκτόν ἐστιν, οἷς οἱ πρῶτοι ἐκόσμουν, καὶ ἔτι νῦν οἱ τὰ ἑξάμετρα ποιοῦντες." In this same treatise also, Aristotle mentions the poet that seems to him to be the first to abandon the poetic vocabulary of the older poets[1]: "κλέπτεται δ' εὖ, ἐάν τις ἐκ τῆς εἰωθυίας διαλέκτου ἐκλέγων συντιθῇ, ὅπερ Εὐριπίδης ποιεῖ καὶ ὑπέδειξε πρῶτος." After Euripides this epic vocabulary fell into disuse, not to be revived again until the rise of the artificial epic of the time of Apollonius Rhodius.

If we are justified in establishing this traditional poetic vocabulary for the time of our poet, it remains to consider whether the epic words occurring in Aeschylus are to be attributed to direct Homeric influence or to be regarded as a part of this general poetic vocabulary. Let us study in detail three passages that may prove illustrative of the usage of our poet in the matter we are discussing, the first to be noticed for the combination of epic words and epic spirit, the second for its epic spirit unaccompanied by epic words, and the third for its epic words unaccompanied by epic spirit. The first, the opening chorus of the Persae,[2] where the Persian Elders describe the departure of the warrior host sent forth to contend with Greece, resounds throughout with epic words and phrases, and leads one to think that Aeschylus may be even consciously imitating the Homeric style.

πεπέρακεν μὲν ὁ περσέπτολις ἤδη
βασίλειος στρατὸς εἰς ἀντίπορον γείτονα χώραν
λινοδέσμῳ σχεδίᾳ[3] πορθμὸν ἀμείψας
'Αθαμαντίδος Ἕλλας,
πολύγομφον ὅδισμα ζυγὸν ἀμφιβαλὼν αὐχένι πόντου.
πολυάνδρου δ' Ασίας θούριος[4] ἄρχων
ἐπὶ πᾶσαν χθόνα ποιμανόριον[5] θεῖον ἐλαύνει
διχόθεν, πεξονόμοις ἔκ τε θαλάσσης,
ἐχυροῖσι πεποιθὼς
στυφελοῖς ἐφέταις χρυσογόνου γενεᾶς ἰσόθεος[6] φώς.
κυάνεον δ' ὄμμασι λεύσσων[7] φονίου δέργμα δράκοντος,
πολύχειρ καὶ πολυναύτης Σύριόν θ' ἅρμα διώκων[8]
ἐπάγει δουρικλύτοις[9] ἀνδράσι τοξόδαμνον Ἄρη.[10]
δόκιμος δ' οὔτις ὑποστὰς μεγάλῳ ῥεύματι φωτῶν
ἐχυροῖς ἔρκεσιν[11] εἴργειν ἅμαχον κῦμα θαλάσσης.

[1] Rhet. III 2, 1404 *b*, 24. [2] Pers. 65 ff. [3] Cf. ε 338 σχεδίης πολυδέσμου.
[4] Cf. θοῦρος, Ο 127. [5] Cf. Homer, B 85 ποιμένι λαῶν. [6] B 565, etc.
[7] See vocab., δέρκομαι. [8] Cf. Ψ 424. [9] See vocab. and cf. Λ 385.
[10] Ἄρη, cf. Epic Quantity, p. 25. [11] Cf. E 87.

ἀπρόσοιστος γὰρ ὁ Περσῶν στρατὸς ἀλκίφρων τε λαός.
δολόμητιν δ' ἀπάταν θεοῦ τίς ἀνὴρ θνατὸς ἀλύξει[1];
τίς ὁ κραιπνῷ ποδὶ πηδήματος εὐπετῶς ἀνάσσων;
φιλόφρων γὰρ ποτισαίνουσα τὸ πρῶτον παράγει βροτὸν
εἰς ἄρκυας Ἄτα,[2]
τόθεν οὐκ ἔστιν ὑπὲρ θνατὸν ἀλύξαντα φυγεῖν.
θεόθεν γὰρ κατὰ μοῖρ' ἐκράτησεν τὸ παλαιὸν, ἐπέσκηψε δὲ Πέρσαις
πολέμους πυργοδαΐκτους
διέπειν ἱπποχάρμας[3] τε κλόνους,[4] πόλεών τ' ἀναστάσεις,
ἔμαθον δ' εὐρυπόροιο[5] θαλάσσης πολιαινομένης[6] πνεύματι λάβρῳ
ἐσορᾶν πόντιον ἅλσος
πίσυνοι λεπτοδόμοις πείσμασι λαοπόροις τε μηχαναῖς.
ταῦτά μοι μελαγχίτων[7]
φρὴν ἀμύσσεται φόβῳ . . .
127 καὶ πεδοστιβὴς λεὼς
σμῆνος ὡς[8] ἐκλέλοιπεν μελισσᾶν ξὺν ὀρχάμῳ στρατοῦ,
etc., etc.

When we turn, however, to the Septem,[9] to the description of the warriors at the seven gates of Thebes, where the scene appears genuinely Homeric, we find, to be sure, many Homeric allusions, but only a few distinctively Homeric words. If we compare this passage written in iambic trimeter with a chorus in the Supplices,[10] where the passionate outcries of the terrified maidens seem to have little in common with the spirit of epic verse, we shall be surprised, perhaps, to find that the epic forms in the lyric passage far outnumber those in the trimeter. Here we have the key to the solution of our problem, for, reviewing again the three passages cited, we find that it is not epic spirit that the two passages containing epic words have in common, but lyric form. What has been shown to be true of these special passages is confirmed by less limited investigation. Throughout the plays it is in lyric passages, rather than in trimeter, that these epic words occur, and it is in the Supplices, where so large a portion of the play is occupied by choric songs, that the greatest number of epic words is found.[11]

[1] See vocab. [2] See vocab. [3] See vocab. [4] See vocab.
[5] See vocab. [6] Cf. Φ 59. [7] Cf. P 83. [8] Cf. B 87.
[9] Septem 375–676. [10] Supp. 775–900.
[11] It has been suggested that Aeschylus may have been, like Pindar, more ornate in his earlier writings, and that the occurrence of so many epic words in the Supplices may be explained by the early date of the play. It

Finding, as we do, on the one hand that the general epic vocabulary was transmitted from Homer to the lyric poets, and, on the other, that the special Homericisms of Aeschylus belong to the lyric portion of the tragedies, we are led to the conclusion that although the epic words may sometimes seem to have been employed in conscious imitation of Homer, the greater part of them owe their existence to the traditional Homeric vocabulary received through the lyric poets.

We shall now proceed to the enumeration of epic words found in Aeschylus. The term "epic word" has been applied to all Homeric words used by Aeschylus that are not the property of Attic comedy or Attic prose. The distinction between the vocabulary of the epic and that of Ionic prose could not, however, be so rigidly enforced. Not only is Herodotus the only important representative of the Ionic prose of the period, but even in Herodotus we have no criterion, save that of dialect, by which we can distinguish between the words that were borrowed from Homer and those that were the common property of contemporary Ionic. Until some more complete knowledge of the vocabulary of Herodotus be obtained, the distinctively epic words used by Attic poets cannot be obtained with positive accuracy. Herodotean words that may belong to the New Ionic of prose as well as to the Old Ionic of the Homeric poems, have been cited among the epic words occurring in Aeschylus, but they form too small a part of the whole number to detract from the force of any of the general conclusions.

ἀγάνωρ Sept. 124. Dind. *ἀγάνωρ* for M. *ἀγήνωρ*. *ἀγανόρεα* Sept. 850; cf. *ἀγήνωρ* B 276, I 635, 699; cf. Pind. O. IX 23, N. IX 28, P. III 55, X 18.

ἀγάστονος. Rare word. Sept. 99 *τί μέλλομεν ἀγάστονοι*; cf. *μ* 97, h. Ap. 94.

ἀγαυός. This word, employed in Homer as an epithet of heroes, occurs but once in tragedy. Pers. 987; cf. Γ 268, *λ* 213, etc.

ἀγχί Pers. 467, Cho. 639, E 185, *γ* 449; cf. *ἀγχίπτολις* Sept. 501 of Pallas.

ἀγός Suppl. 248, 904. The word does not occur elsewhere in tragedy except in Eur. Rhesus 29; cf. Δ 265, etc.

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is impossible to make definite statements here in regard to the number of epic words in each of the tragedies, but even a slight study of the latest trilogy, the Oresteia, shows that the Homericisms are by no means confined to the earlier plays.

ἀγών, Sept. 774, is used in the Homeric sense of *assembly*; cf. Ψ 258, Ω 1; cf. Ag. 513 *ἀγωνίους θεούς*, sometimes translated "gods of assemblies," and Suppl. 189 *θεῶν ἀγωνίων*, usually rendered "gods of games." The scholiast on Ω 1 states that Aeschylus called "*θεοὶ ἀγοραῖοι, ἀγώνιοι*"; cf. Pind. P. X 30.

ἀδήριτος Prom. 105, "invincible." Cf. P 42, where the word means "without strife."

ἄζομαι Suppl. 651, 884, Eum. 390, 1001, Pers. 589 (Halm); cf. A 21, E 434, 830, ρ 401, etc.

ἄημι. This epic verb *to breathe* or *to blow* (of the wind) is used metaphorically in Cho. 391 *πάροιθεν δὲ πρῴρας | δριμὺς ἄηται κραδίας | θυμός, ἔγκοτον στύγος*. Cf. Φ 386 *δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο*; cf. *ἄητος* fr. 2 and the Homeric phrase *θάρσος ἄητον* Φ 395; cf. Pind. Is. III 27.[1]

αἶα is used often by Aeschylus and by Euripides, and twice by Sophocles. Suppl. 254, 547, 555, Pers. 2, 270, 250, 646, 1069, 1073, 59, 129, 486, 495, Prom. 302, Sept. 306, Ag. 112, Eum. 58. Homer, B 850, N 4, B 162, 178, *α* 203, δ 262, etc.

αἰγίλιψ Suppl. 795 *ἢ λισσὰς*[2] *αἰγίλιψ ἀπρόσδεικτος οἰόφρων κρεμὰς γυπιὰς πέτρα*. Cf. B 633 *Αἰγίλιπα τρηχεῖαν*; Π 4 *ἥτε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ*; N 63 *ἀπ' αἰγίλιπος πέτρης*.

ἄϊδρις Suppl. 453, Ag. 1105; cf. *κ* 282, Γ 219.

ἀϊθαλόεις Prom. 992; cf. B 415.

αἱματόεις Sept. 755, 348, Ag. 699, Cho. 468, Suppl. 1045; cf. E 82, Π 459.

αἰνέω is a poetic and Ionic word. Ag. 98, 917, 1403, 1482, Cho. 78, 192, 555, 715, Suppl. 179, 710, 902, 1071, Eum. 469, 529, 737, 1021, Pers. 642, Fr. 322, 304; cf. K 249, Ω 30 = *laudare*. *αἶνος* has in Aeschylus the idea of praise.[3] Ag. 780, 1547, Suppl. 534, 1024. In Ag. 1484 Dindorf defines the term as "narratio," but the inherent idea of *praise* makes the irony more pointed. Cf. Soph. Ph. 1380 *ὦ δεινὸν αἶνον αἰνέσας, τί φῆς ποτε*; cf. *φ* 110, *ξ* 508, Pind. O. XI 7, VI 12, etc.

αἰνῶς Pers. 930; cf. K 38, etc. *αἰνός* Pind. P. I 15.

αἱρέω is used in the Homeric sense *to capture* in Sept. 479, 1019, Pers. 863, Ag. 267, 340, 577, 1335, Eum. 355, Prom. 166; cf. B 12, 29, 66, 329, etc.

ἄϊστος Prom. 151, 910, Suppl. 880, Ag. 465, 527, Pers. 811. Eum. 565 *ἆστος*; cf. Ξ 258, *α* 235.

[1] See on figures, p. 77. [2] See under *λισσάς*, p. 50.

[3] Cf. E. Koster, Studia Tragico-Homerica, p. 17.

αἰχμάζειν,[1] Pers. 756, is used ironically of Xerxes in the meaning *to fight*. Cf. Δ 324.

ἄκτκυς Prom. 548, φ 131. Compare Fr. 230 *σοί δ' οὐκ ἔνεστι κῖκυς* with λ 393 *ἀλλ' οὐ γάρ οἱ ἐτ' ἦν ἶς ἔμπεδος οὐδέ τι κῖκυς*.

ἄκος Suppl. 268, 367, 451, Ag. 17, 387, 1170, Pers. 631, Prom. 43, Cho. 539, 72, Eum. 506, 645, 987; cf. I 250, χ 481, Pind. N. III 17.

ἀκηδέω Prom. 508; cf. Ξ 427, Ψ 70.

ἀκίχητος Prom. 184; cf. P 75 *ἀκίχητα διώκων*.

ἀκριτόφυλλος Ag. 696, Paley, for MSS *ἀεξιφύλλους*; cf. B 868 *ἀκριτόφυλλον*; cf. Sept. 361 *ἀκριτόφυρτος*.

ἄλαδ' Suppl. 885 *μ' ἄλαδ' ἄγεε* for *μαλαδάαγει* of MSS; cf. A 308.

ἀλαός Prom. 550, Eum. 322; cf. κ 493, μ 267 and N 10, Ξ 135 *ἀλαο-σκοπιήν*.

ἀλαπάζω. See *λαπάζω*.

ἀλέγω. Epic and Pindaric. Suppl. 752, τ 154, π 307, Λ 389, etc. *ἀπαλέγω* Suppl. 1053; cf. Ω 371, X 348, Pind. O. XI 15, Is. VII 46, etc.

ἄλη Ag. 194; cf. κ 464, ο 342, φ 284, etc. The word is rare, but occurs in prose in Plato, Crat. 421 B.

ἀλίγκιος Prom. 448; cf. θ 174 *εἶδος μὲν ἀλίγκιος ἀθανάτοισιν*; Z 401 *ἀλίγκιον ἀστέρι*.

ἀλιταίνω Prom. 534, Eum. 269, 316; cf. I 375, Ω 570, 586, T 265, etc.

ἀλκίφρων Pers. 94; cf. Homeric *ἀλκί*. Σ 158 *ἀλκὶ πεποιθώς*, Cho. 237 *ἀλκῇ πεποιθώς* and Ag. 1224 *ἀνάλκις λέων* should also be compared. In the last passage the epithet *ἀνάλκις*, as applied to Aegisthus, suggests *ἀνάλκιδος Αἰγίσθοιο* of γ 310. Cf. B 201, E 331, etc., Pind. O. I 83.

ἀλλόθροος[2] is a poetic word found also in Herodotus. In Ag. 1200 the epithet is applied to a city; in Suppl. 973 to men; in Homer it is always used of men. α 183, γ 302, etc.

ἀλοσύδνης, Pers. 576, is the conjecture of Wecklein, who compares δ 404.

ἀλύσκω Prom. 587, Ag. 1615, Pers. 94; cf. X 201, Θ 243, δ 416, etc.

ἀλφηστής Sept. 770 *πρόπρυμνα δ' ἐκβολὰν φέρει | ἀνδρῶν ἀλφηστᾶν*; cf. α 349, ν 261, etc.

ἀλφεσίβοιος Suppl. 855; cf. Σ 593, h. Ven. 119.

ἀμαθύνω Eum. 937. See *διαμαθύνω*.

[1] Cf. Koster, p. 48.

[2] See Koster, p. 15.

ἄμβροτος Eum. 259 θεᾶς ἀμβρότου; cf. ω 444 θεὸς ἄμβροτος, and λ 330, Ε 339, etc.

ἀμέγαρτος Prom. 402, Suppl. 642; cf. λ 400 and 407, ρ 219, Β 420.

ἀμύσσω Pers. 161 καί με καρδίαν ἀμύσσει φρόντις; cf. λ 330, Ε 339, etc. The word is also found in Herodotus, III 76, 108.

ἀμφηκής Prom. 692, 1044; cf. Κ 256, Φ 118, π 80, φ 341.

ἀμφιχάσκω Cho. 545; cf. Ψ 79 ἐμὲ μὲν κὴρ | ἀμφέχανε στυγερή.

ἄνα (ἀνάστητε) Cho. 962 ἄνα γε μάν, Blomfield, for ἄγαγε μάν; cf. Σ 178 ἀλλ' ἄνα μήδ' ἔτι κεῖσο, etc.

ἀνάσσω. Epic, tragic and Pindaric. Prom. 202, Ag. 415, Suppl. 791; cf. Β 669, υ 112, ο 188, etc.

ἄναλκις. See ἄλκις.

ἄναυδος Suppl. 180, Sept. 82, Pers. 577, Ag. 238, 496, Fr. 284, 297; cf. ε 456, κ 378; cf. αὐδά.

ἀνεμόεις (Homer ἠνεμόεις) Cho. 591; cf. Γ 305.

ἀνάρσιος is epic and Ionic, and rare in tragedy. Ag. 511; cf. Ω 365, κ 459, λ 401, etc.

ἀνηκουστεῖν Prom. 40; cf. ο 236, Π 676.

ἀνδροκτασία Sept. 693; cf. Ε 909, Η 237, etc.

ἀνεμώλια Suppl. 55, Tucker, for MSS τά τ' ἀνόμοια; cf. Δ 355, λ 464.

ἀντάω is found in Herodotus, but the Attic prose word is ἀπαντάω. Suppl. 37, 323 (Dind. for MSS ἀνστήσας); cf. Η 158, Ε 423, etc.

ἄνωγα occurs in Herodotus. Aesch. Eum. 902, Prom. 947, 1037, Cho. 735, 772; cf. Ζ 439, Η 74, etc.

ἀπαυράω Pers. 949. In Prom. 28 Paley reads ἀπηύρου, but the MSS have ἐπαύρου, which is probably the right form. Cf. Α 430, Ζ 17, Λ 115, etc.

ἀπήμαντος Ag. 379, Suppl. 576; cf. τ 282, the only occurrence of the word in Homer. Cf. ἀπήμων (rare in prose) Ag. 554, Eum. 893, Suppl. 186, Α 415, Ν 744, 761, etc.

ἀπύω. Epic ἠπύω. Prom. 593, Pers. 124, Ξ 399, ρ 271, ι 399, κ 83.

ἀριστεύς is read by Blomf., Dind., Weck., Weil in Pers. 306, where ἄριστος is found in M. Cf. Η 227, etc.

ἀρείφατοι Eum. 913. Hesychius comments on the line as follows: ἰσχυρὸν, ἀντὶ τοῦ Ἄρει ἐοικός; but Paley translates *war-destroying*. Cf. Homer, ἀρηΐφατος *slain in war*, Ω 415, Τ 31, λ 41.

ἀρείων (rare in prose) Sept. 305, Ag. 81. Τ 56, 33, Β 707, etc.

ἄσβεστος Prom. 531, Π 123, Ρ 89, Α 599, Λ 50, etc.

ἀσπαίρω is used in Homer, as in Aeschylus, of dying men. Pers. 976 τλάμονες ἀσπαίρουσι χέρσῳ; κ 521 ἄνδρας τ' ἀσπαίροντας ἐν ἀργαλέῃσι φονῇσιν.

ἀσπασίως Ag. 1555; cf. H 118, T 72, Λ 327. The word occurs in Hdt.

ἀσχαλάω Prom. 161. *ἀσχάλλω* is the usual form in tragedy, *ἀσχαλάω* in Homer. B 293, 297, Ω 403.

ἀτάρβητος Fr. 210 H. (196 Dind.) *ἀτάρβητον στρατόν*; cf. Γ 63 *ὡς σοὶ ἐνὶ στήθεσσιν ἀτάρβητος νόος ἐστίν.*

ἀτερπής Prom. 31, Suppl. 685; cf. T 354, *η* 279, *κ* 124.

ἄτη Prom. 886. *ἄτη*, Paley says, is used in this passage in the epic sense of *distraction, delusion, infatuation.* Cf. Pers. 97 M. *εἰς ἀρκύστατα*, where Hermann emends and reads *εἰς ἄρκυας Ἄτας*, and quotes the scholiast's remark on *πηδήματος εὐπετέος* (l. 97): "Ὅμηρος. Ἡ δ' Ἄτη σθεναρή τε καὶ ἀρτίπος | φθάνει δέ τε πᾶσαν ἐπ' αἶαν." Cf. Prom. 1078, Ag. 361, 386, 1230. The usual sense of *ἄτη* in tragedy is *pest, calamity.* Cf. Homer, A 412, *o* 233 *ἄτης βαρείης ἣν οἱ ἐπὶ φρεσὶ θῆκε ἐρινύς.*

ἀτίτης Ag. 72 *ἄτιται* (Blomf.), which Paley translates "taking no part in the vengeance." In Eum. 256 Paley translates "unpunished." Cf. N 414 *ἄτιτος* "unhonored."

αὐδή Homer, *αὐδά* Aesch. Suppl. 119. Cf. Δ 430, Σ 419, *β* 268, 401, etc.

αὖτε Sept. 5 *αὖθ'*, 969, Pers. 183, Ag. 330, 512, 553, 558, 1078, Cho. 410, 415, 980, Eum. 49, 257, Suppl. 474, Fr. 137. This Homeric word is used once by Sophocles, Tr. 1009, but never by Euripides. It occurs in comedy, but not in prose. B 407.

αὐτέω is used by Aeschylus and Euripides, but not by Sophocles. Sept. 284, 639, Ag. 927, 1344, Cho. 311, 881, Pers. 1059; cf. Υ 50, Φ 582, Λ 258, M 160.

ἄφαντος Suppl. 781, Ag. 624, 657, 695, 1007, Z 60, Υ 303.

ἄφαρ Pers. 469, T 405, Λ 418, *β* 95, etc.

ἄψορρος Prom. 1021, H 413, Π 376, λ 63, Δ 152.

ἄωτον Suppl. 665. This is the only occurrence of the word in tragedy; cf. *α* 443, I 661, N 599, 716. In Pindar the word occurs frequently: O. I 15, P. X 53, Is. VI 18, N. II 9.

βάζειν is found in Eur. Rhesus 719, Hipp. 119, but not in prose. Pers. 593, Sept. 483, 571, Cho. 882; cf. Ξ 92, *σ* 168, etc.

βαθύζωνος Pers. 155, Cho. 169; cf. I 594, *γ* 154; cf. Pind. O. III 35, P. IX 2, Is. V (VI) 74.

βαθύκολπος Sept. 864; cf. Σ 122, 339, Ω 215; Pind. P. I 12, IX 101. With this word we may compare Sept. 306 *τὰν βαθύχθον' αἶαν*, Cypria 1 *βαθυστέρνου πλάτος αἴης*, and Pind. P. X 15 *βαθυλείμων.*

βάσκω Pers. 662, 671 *βάσκε*; cf. B 8, Θ 399, Λ 186, Ω 144, 336.

βέλεμνον Ag. 1496 *ἀμφιτόμῳ βελέμνῳ*; cf. O 489 *Διόθεν βλαφέντα βέλεμνα.*

βιάω, epic form of *βιάζω*, occurs in Ionic prose and in Plat. Tim. 63 C, where Veitch suggests that *βιάται* may be an Attic future of *βιάζομαι*. Ag. 385; cf. Λ 503, Λ 467, Ψ 576.

βοή, Ag. 1349, Suppl. 730, is translated "help" and compared with Homer, *χ* 133, where *βοή* = *βοήθεια*. In this passage Palmer translates "and quickly raise the alarm," a rendering of the word that suits the passages in Aeschylus, and comes closer to the usual meaning of *βοή*. Cf. *βοὴν ἀγαθός* B 408, etc.

βοτήρ Sept. 24; cf. M 303, *ρ* 200.

βρέμω Sept. 85 *βρέμει δ' ἀμαχέτου δίκαν ὕδατος ὀροτύπου*; cf. Δ 425 *χέρσῳ ῥηγνύμενον μεγάλα βρέμει*; B 210 *ὥς ὅτε κῦμα πολυφλοίσβοιο θαλάσσης | αἰγιαλῷ μεγάλῳ βρέμεται.*

βρίζω Aesch. Ag. 275, Cho. 897, Eum. 280; cf. Δ 223 *ἔνθ' οὐκ ἂν βρίζοντα ἴδοις Ἀγαμέμνονα δῖον.*

βριθύς Ag. 200 *βριθύτερος*, Fr. 447 *βριθύς*. The word is not found elsewhere in tragedy. Cf. E 746, Π 802, etc.

βροτολοιγὸς Ἄρης Suppl. 665. This epithet of Ares occurs often in Homer, but only once in tragedy. Cf. Λ 295, M 130, N 802, etc.

βρύω is a poetic word found also in late prose. Ag. 169, Suppl. 966, Fr. 281, 6, Cho. 70, 589 (Hermann); cf. Homer, P 56.

γαῖα. Poetic form of *γῆ* used by Homer and the tragedians. Γαῖα Prom. 210, Cho. 44, Eum. 2; *γαῖα* Prom. 571, Sept. 304, 585, 821, 937, Pers. 187, 223, 387, 492, 499, 511, 549, 618, 627, 929, Ag. 257, Cho. 127, 489, Eum. 11, 925, 952, Suppl. 16, 266, 545, 1029, Fr. 41, 196$_4$, 304; cf. Ψ 256, *θ* 555, etc.

γαιάοχος is used in Sept. 310 of Poseidon, in Suppl. 816 of Zeus; cf. *γαιήοχος* (of Poseidon), Υ 34, *α* 68, *θ* 322, N 59, O 222, Ξ 355, etc.

γαμφήλη Prom. 355, N 200, Π 489, T 394.

γαμψῶνυξ Prom. 488, Π 428, *χ* 302, *π* 217.

γάνυμαι occurs once in Plato (Phaed. 324 D), but is rare in prose. Eum. 969; cf. N 493, *μ* 43.

γεραιός, of persons, as in Homer. Pers. 156, 263, 682, 832, Suppl. 480; *γεραιτέρα* Eum. 848. In Ag. 710 the word is applied to a city. Cf. Homer, Λ 35, Γ 191, 225, Ω 252, 279, 302, etc.

γοάω. The word occurs in prose in Xen. Cyr. 4. 6. 9. Cho. 632, Pers. 1072; cf. Z 373, Ξ 502, etc.

δαῆναι Ag. 123 ἐδάη, Cho. 604 φροντίσιν, τὰν δαεῖσ'; cf. Γ 208 φυὴν ἐδάην.

δαΐ Sept. 926; Homer, Ν 286, Ξ 387.

δαΐζω Suppl. 680, Ag. 207, Cho. 397, Β 416, Λ 497, etc.

δάϊος.[1] Epic δήϊος. Sept. 222 πυρί δαΐῳ; cf. Θ 181 πυρὸς δηίοιο, Π 127, Ζ 331, etc. δάϊος in the meaning *hostile* occurs in the following places: Prom. 352, 423, Sept. 146, 222, Pers. 257, 271, Cho. 628, Eum. 160, Suppl. 1065[2]; cf. Ζ 481, Μ 57, etc. δάϊος *wretched* is found in Pers. 280, 985, Cho. 429. This meaning is not found in Homer.

δάϊος *enemy* Sept. 119, 278, Pers. 286; Homer, Ι 76, Σ 208, Β 544, Κ 206, etc.

δαμάζω occurs in the sense usual in Homer, *to kill*, in Ag. 1451, 1495, 1519, Cho. 367; cf. Ε 646, 653, etc.

δάμναται occurs in Prom. 164, where the word is active in meaning, and Suppl. 904, where it is passive. Cf. ξ 487 ἀλλά με χεῖμα δάμναται, and Λ 309 ὑφ' Ἕκτορι δάμναο.

δαφοινός Prom. 1022, Cho. 607, Κ 23, Λ 474, Σ 538.

δάσκιος Suppl. 93, Pers. 316, ε 470.

δέρκομαι. The perfect δέδορκα is used in the sense of a present in the Iliad, in tragedy, and in late prose. Pers. 1006 οἷον δέδορκεν Ἄτα; Sept. 53 λεόντων ὡς Ἄρη δεδορκότων; cf. τ 446 πῦρ δ' ὀφθαλμοῖς δεδορκώς. In Homer the verb is intransitive; in Aesch. both transitive and intransitive.[3] προσδέρκεται: Prom. 796 ἃς οὔθ' ἥλιος προσδέρκεται; cf. λ 15, 16 οὐδέ ποτ' αὐτοὺς | Ἠέλιος φαέθων καταδέρκεται.

δή τοτε is used of the "precise moment" in Sept. 214, which is to be compared with Ε 454, Κ 271, Μ 60, etc.

δῆρις Ag. 942, Suppl. 412; cf. Ρ 158, ω 515. ἀδήριτος Prom. 105, Ρ 42.

διαίνω is used in Homer in the meaning *to wet*, in Aesch. *to weep*. Pers. 1038, 1039, 1064, 258; cf. Χ 495, etc.

διαμαθύνω Ag. 824 πόλιν διημάθυνεν; Fr. 239 κύνες διημάθυνον ἄνδρα δεσπότην; cf. Eum. 937 καὶ μέγα φωνοῦντ' ἐχθραῖς ὀργαῖς ἀμαθύνει; cf. Homer's use of ἀμαθύνω: Ι 593 ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει.

διαρραίω Prom. 236; cf. Β 473, Ω 355, etc.

δίεμαι Pers. 699 (Hermann); cf. Ψ 475, Μ 304 *to speed*.

διέπω Pers. 106, Eum. 931; cf. Α 165, Β 207, Λ 706, etc.

[1] Cf. Koster, pp. 74, 75.

[2] These citations are made from Dind. Lex. Aesch.

[3] Cf. Koster, p. 40.

δίζημι Suppl. 821, Δ 88, Ε 168, etc.

διηνεκῶς, Ag. 319, occurs but once in tragedy. Cf. δ 836 οὐ μέν τοι κείνόν γε διηνεκέως ἀγορεύσω.

διοιχνέω Eum. 315; cf. h. Hom. 18, 10. See εἰσοιχνέω.

Διογενεῖς Suppl. 630, Sept. 127, 301, 528. Aeschylus uses the epithet of gods and of Amphion; Homer of kings and queens. Κ 340, β 352, 366, ε 387.

δῖος Suppl. 5, 558, 967, Pers. 651 *divinus*, Prom. 619, 654, 1033, Suppl. 42, 313, 580, 646, 1058 *Jovialis*. This latter meaning does not appear in poetry before tragedy. With Suppl. 967 δῖε Πελασγῶν, δ 305 δῖα γυναικῶν should be compared.

δίπλαξ is used in Pers. 277 in the Homeric sense of *mantle*. Cf. Γ 126, τ 241.

δίομαι Suppl. 819, Eum. 358, 385; cf. Χ 251 *to flee*, Ι 433, Λ 557 *to fear*.

δνόφερος Pers. 536, Cho. 811, Eum. 379; cf. ν 269, Ι 15, etc.; Pind. P. IV 112.

δολόμητις Suppl. 750, Pers. 93; cf. α 300, γ 308, λ 422.

δουρίκλυτος Pers. 86. Homer δουρικλυτός Β 645, 650; δουρικλειτός Ε 55, 578, Κ 230, etc.

δύη Prom. 179, 513, 525, 771, Sept. 228, Pers. 1010, Ag. 1151, 1622, Cho. 443, Eum. 268, 562; cf. ξ 215, σ 53, 81.

δῶμα occurs in Hdt. 2. 62. 1 and in late prose, but not in Attic prose. Aesch. Sept. 335, 479, 648, 880, Ag. 377, 410, 607, 911, 914, 972, 1349, 1673, Suppl. 957, Prom. 670, Cho. 84, 235, 408, 655, 658, etc.; cf. Α 600, Ζ 316, etc.

ἐγκονέω Prom. 963; cf. Ω 648, η 340, ψ 291.

ἔθειρα. The word is used in Homer of a horse's mane or of the horsehair plume of a helmet. It is found only in the Iliad, and there only in the plural. In Aesch. it is used of human hair. Pers. 1062, Cho. 175; cf. Θ 42, Ν 24, etc.

εἴβω Prom. 398; cf. Π 11, Τ 323, π 332, λ 391, ω 280.

εἴδομαι Ag. 772 εἰδομένα τοκεῦσιν; cf. Β 791, 280, Cho. 178 προσείδεται βοστρύχοις, Pind. N. X 15.

εἰσθρώσκω Sept. 455; cf. Homer, Μ 462.

εἰσοιχνέω Prom. 122; cf. ζ 157, ι 120.

ἔκαθεν Suppl. 421 τὰν ἔκαθεν ἐκβολαῖς δυσθέοις ὀρμέναν; cf. Β 456, Pind. O. X (XI) 7.

ἔκατι (epic ἕκητι) occurs in Cho. 214, 436, Eum. 759 in the epic sense *by grace of*, in Ag. 874 and in Cho. 701 in the later sense *because of*; Homer, ο 319, υ 42.

ἔκηλος Sept. 238 *ἔκηλος ἴσθι, μήδ' ἄγαν ὑπερφοβοῦ.* With the use of the word in this sense, *securus*, the Homeric usage should be compared. Ε 759, φ 309.

ἔκπαγλος Ag. 862, Cho. 548; cf. Φ 452, 589, Α 146, etc.

ἐκτολοπεύω Ag. 1032; cf. Homer *τολοπεύω* τ 137, Ξ 86.

ἐλατήρ Pers. 32; cf. Δ 145, Λ 702.

ἔμπας (epic ἔμπης). In Prom. 48, 187 the word is used in the epic sense "for all that." Cf. Cho. 389, Eum. 229, Suppl. 101, Μ 326.

ἐναίρω Sept. 811; cf. Ζ 229, Θ 296, Κ 481, Λ 188, etc.[1]

ἐναίσιμος Ag. 775 *τόν δ' ἐναίσιμον τίει βίον*; cf. κ 383 *ὦ Κίρκη, τίς γάρ κεν ἀνὴρ, ὃς ἐναίσιμος εἴη*; cf. ἐναισίμως Ag. 916.

ἐναρίζω Ag. 1644; cf. Α 191, Pind. N. 6, 60.

ἔνθα = ἐνταῦθα Suppl. 34. This use is common in Homer, but does not occur in Attic Greek except in the phrase *ἔνθα μὲν—ἔνθα δὲ*. Homer, Β 724, λ 195, ρ 300.

ἐνίπτω Ag. 590 *καὶ τίς μ' ἐνίπτων εἶπε*. In Homeric sense "to chide," Β 245, Γ 438.

ἐννέπω Suppl. 204, 930, Ag. 247, 409, Cho. 550, 568, Suppl. 603 aor. ἔνισπε; cf. α 1, Ω 388, Θ 412.[2]

ἔντη Pers. 194. This epic and lyric word occurs but once in tragedy. Cf. Γ 339.

Ἐνυώ Sept. 45 *Ἄρη τ' Ἐνυώ, καὶ φιλαίματον Φόβον*. For Ἐνυώ *goddess of war* cf. Homer, Ε 333 *οὔτ' ἄρ Ἀθηναίη οὔτε πτολίπορθος Ἐνυώ*; Ε 592 *ἦρχε δ' ἄρεσφιν Ἄρης καὶ πότνι' Ἐνυώ*. τ' in Sept., l. c., is omitted by some editors, and Ἐνυώ is interpreted as Ἐνυάλιος. Cf. Ε 592.

ἐπασσυτεροτριβής Cho. 426; cf. Homeric ἐπασσύτεροι Δ 427.

ἐπήρατος Eum. 959 *νεανίδων ἐπηράτων*; cf. Hom. Ι 228.

ἐπικύρω Pers. 853; cf. Γ 23, Ψ 821, Hes. Op. 753.

ἐπίρροθος Sept. 368 *νύκτερον τέλος μολεῖν, παγκλαύτων ἀλγέων ἐπίρροθον*; cf. Δ 390 *τοίη οἱ ἐπίρροθος ἦεν Ἀθήνη*.

ἐπισεύω (epic ἐπισσεύω) Eum. 786, 816, Ξ 147.

ἐπισπέρχω Sept. 689. The word occurs in Thuc. 4, 12 and in late prose, but is rare. Cf. χ 451, Ψ 430.

ἐπίστροφος Ag. 397 *engaged in*; cf. α 177 *conversant with.*

ἐπόρνυμι Suppl. 187; cf. Homer, Ρ 72, Ε 765, ε 109, η 271, etc.

ἐρέθω, Homeric and poetical for ἐρεθίζω, occurs in Suppl. 541; cf. Homer, Α 519, Γ 414, etc.

[1] Cf. Koster, p. 46.

[2] Koster, p. 78.

ἐρεμνός Ag. 1390 *ἐρεμνῇ ψακάδι φοινίας δρόσου*; cf. Δ 167 *ἐρεμνὴν αἰγίδα*, and ω 106, Μ 375, λ 606.

ἐρύκω is quoted by Blomfield as a *verbum Homericum*, although it occurs in Hdt. and in Xen. Anabasis, III 1, 25. Sept. 1075; cf. Σ 206, Λ 48.

ἑτεραλκής Pers. 950 *Ἄρης*; cf. Η 26 *ἦ ἵνα δὴ Δαναοῖσι μάχης ἑτεραλκέα νίκην*.

ἔτης Suppl. 247; cf. δ 3, Ζ 239, etc.

εὖνις Pers. 289 *childless*; cf. Χ 44 *ὅς μ' υἱῶν πολλῶν τε καὶ ἐσθλῶν εὖνιν ἔθηκεν*.[1]

εὐρύπορος in Pers. 107 is used of the sea, as always in Homer. ο 381, δ 432, etc.

εὖτε = *ὅτε* is rare in tragedy, and is never found in comedy nor in Attic prose. Sept. 338, 745, Pers. 854, 230, 364, Ag. 187, 985, Cho. 743; cf. Θ 367, Λ 735, etc.

ἐφετμή Suppl. 206, Cho. 685, 300, Eum. 241; cf. Ε 318, Α 495, Ξ 249, Σ 216, Φ 299.

ζεύγλη Prom. 463; cf. Τ 406, Ρ 440.

ζόφος Pers. 839 *ἐγὼ δ' ἄπειμι γῆς ὑπὸ ζόφον κάτω*; cf. λ 57 *Ἐλπῆνορ, πῶς ἦλθες ὑπὸ ζόφον ἠερόεντα*.

ἤ for *εἴτε* Prom. 780, Cho. 890. This use of *ἤ* in indirect questions for *εἰ* is very frequent in Homer, but occurs only rarely in Aeschylus. Cf. Α 190, Β 300, Δ 15, etc.

θαλαμηπόλος Sept. 359; cf. η 8, ψ 293.[2]

θείνω Prom. 56, 76, Sept. 382, 959, Pers. 303, 418, 965, Cho. 387; cf. σ 63, Υ 481, Ρ 430.

θέλγω. The word occurs once in Plato, and in late prose. Prom. 173, 865, Eum. 900, Suppl. 571, Cho. 420; cf. ε 47, ω 3, Ω 343.

θελκτήριος Eum. 81 (adj.), Cho. 670, Eum. 886 (noun). The adjective is not found in Homer, but the noun occurs α 337, Ξ 215.

θεόθεν Ag. 105, 131, Sept. 324, Pers. 101, Cho. 38, 941; cf. π 447.

θήν Prom. 928; cf. Θ 448, ο 288, Λ 365, etc.

θίς, Pers. 818, is used of the dead, as in Homer. Herodotus and later writers used the word as *sand-heap*. Cf. μ 45 *πολὺς δ' ἀμφ' ὀστεόφιν θὶς | ἀνδρῶν πυθομένων*.

θούριος Pers. 73, 718, 754, Sept. 42, Ag. 112, Eum. 627. *θοῦρος*

[1] Cf. Part I, p. 16, *κτίσσας*.

[2] Cf. Koster, p. 37.

Prom. 354, Pers. 137, Fr. 196, 2. Homer uses the epithet of Ares. Ε 30, 35, 355, Ο 127, Ω 498.

θύελλαι Ag. 819. Hermann read *θυηλαὶ*, but *θύελλαι* of the MSS is well supported. Cf. Ζ 346, ε 317, etc.

θυμαλγής Ag. 1031; cf. Δ 513, Ι 260, 565, ψ 64, etc.

θυμηδής Suppl. 962 *θυμηδέστατα*; cf. π 389. The word occurs but once in Homer and once in Aeschylus.

θυμοβόρος Ag. 103, where M reads *θυμοφθόρον*, but the Flor. MSS and the Med. Schol. read *θυμοβόρον*. Homer uses the epithet of *ἔρις*. Η 210, 301, Π 476, Υ 253.

θύω to rush Ag. 1235 *θύουσαν Ἄιδου μητέρ'*; cf. μ 400, 408, etc.

θύος, Ag. 1409, Eum. 835, is used in the epic sense of *sacrifice*. Cf. Ζ 270, Ι 499.

ἰάλλω Prom. 659, Cho. 45, 497; cf. Θ 300, 309, ο 475, Ω 627, etc.; cf. *ἰαλτός* Cho. 22.

Ἰάονες Pers. 178, 563, where the word is equivalent to *Ἕλληνες*. Cf. Ν 685.

ἰάπτω Sept. 299, 525, 544. Ag. 510, 1548, Suppl. 95, 547; cf. β 376, δ 749. *προ-ιάπτω*: Sept. 322 *Ἀΐδᾳ προϊάψαι*; cf. Α 3 *πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν*; Ε 190, Λ 55.

ἴδρις Ag. 445 *μάχης ἴδρις*, ζ 233, ψ 160, η 108.

ἱκάνω Pers. 159 *ταῦτα δὴ λιποῦσ' ἱκάνω χρυσεοστόλμους δόμους*; Ag. 1337 *οἰκάδ' ἱκάνει*; cf. Ε 868 *καρπαλίμως ἱκάνει θεῶν ἕδος αἰπὺν Ὄλυμπον*; ο 216, Ψ 819, Ζ 237, etc.

ἱππιοχάρμης Pers. 29; cf. Ω 257 and *ἱπποχάρμης* Pind. O. I 23. The adjective found in Pindar is formed in accordance with the law usually observed in the formation of Greek compounds, that the stem of the noun, not of the adjective derived from that noun, is employed. Exceptions to this rule are found in Homer and in poets that have imitated him.[1] Cf. *χρυσεοπήληξ* used in the Homeric hymn, but *χρυσοπήληξ* Sept. 106.[2]

ἰύζω Pers. 280, 1042, Suppl. 808, 872; cf. Ρ 66, ο 162.

ἰχώρ Ag. 1480. Compare the epic use of the word for "the blood that flows in the veins of the gods." Ε 340, etc.

καίνυμαι Eum. 766; cf. Β 530, τ 395, etc.

καλλίρροος Pers. 201; cf. Β 752 and Pind. O. VI 83.

κάμπυλος Suppl. 183 *ξὺν ἵπποις καμπύλοις τ' ὀχήμασι*; cf. Ε 231 *κάμπυλον ἅρμα*, Ε 722 *κάμπυλα κύκλα*.

[1] Schulze, Quaestiones Epicae, p. 37. [2] See *πήληξ*, p. 54.

καταιγίσαι Sept. 63 πρὶν καταιγίσαι πνοὰς—Ἄρεως; cf. Β 148 λάβρος ἐπαιγίζων Ζέφυρος.

κεδνός. The usual meaning of the word in Homer is *trusty, worthy of trust*; cf. Ι 586, κ 225. Cf. Pers. 141, 172, Sept. 62, 407, 504, 594, Ag. 122, 622, Suppl. 206. Contrast Pers. 928 αἰαῖ αἰαῖ κεδνᾶς ἀλκᾶς, where κεδνᾶς means *trusted*.

κέλλω Prom. 184, Ag. 696, Eum. 10, Suppl. 16, 330; cf. ι 546, μ 5, λ 20, etc.

κέλομαι Ag. 1119; cf. Ε 810, Π 657, etc.; Pind. O. XIII 80, Is. V (VI) 37.

κεῦθος Suppl. 778, Eum. 1036, ω 204, χ 482.

κικλήσκω Suppl. 212, 217, Ag. 712, 1477, Eum. 508, Pers. 655; cf. Β 404, Λ 606, Ρ 532.

κιχάνω Cho. 622; cf. Χ 436 νῦν αὖ θάνατος καὶ μοῖρα κιχάνει.

κίω is not found in Sophocles, nor in Euripides. Suppl. 504, 852, Cho. 680, Pers. 1068; cf. Π 534, Γ 423, γ 17, π 150, etc.

κλάζω Sept. 205, 386, Ag. 48, 201, Pers. 947; cf. Ε 591, Λ 168, Μ 125, etc.

κλαυθμός occurs in Ionic prose and in late Attic prose. Ag. 1554; cf. Ω 717, δ 212, φ 228, ω 323, etc.

κλόνος Pers. 107, Ag. 405; cf. Homer, Ε 167.

κλυτός Cho. 651 χρόνῳ κλυτὰ βυσσόφρων Ἐρινύς. Paley translates *invoked*, but the usual epic sense *mighty* is probably the right rendering. Cf. Ω 437 κλυτὸν Ἄργος, Ξ 135, etc.; Pind. P. IX 59 κλυτὸς Ἑρμας, III 92 Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν.

κλύω Prom. 124, 313, 448, 476, 588, 589, 639, 683, 824, 977, Sept. 171, 239, 565, 626, 837, Pers. 248, 258, 266, 284, 331, 401, 583, 637, 757, 838, 848, Ag. 263, 266, 348, 580, 680, 814, 830, 863, 1064, 1166, 1244, Cho. 5, 125, 139, 156, 332, 399, 410, 415, etc., Eum. 297, 391, Suppl. 77, 173, 277, 347, 631, 923, 718; cf. ο 270, β 297, Π 13, β 30, Ξ 234, etc.

κνίσα Prom. 496 κνίσῃ τε κῶλα συγκαλυπτὰ καὶ μακράν; cf. Α 460 μηρούς τ' ἐξέταμον κατά τε κνίσῃ ἐκάλυψεν.

κοιρανέω Pers. 213, Prom. 958; cf. Β 207, Δ 250, etc.; Pind. O. 14, 9.

κοίρανος Ag. 549; cf. Η 234, Θ 281, Β 204.

κομίζω, in epic sense *to tend, to care for*, Cho. 262 κόμιζ'; cf. σ 322 τὴν Δόλιος μὲν ἔτικτε, κόμισσε δὲ Πηνελόπεια.

κόναβος Sept. 160 κόναβος ἐν πύλαις χαλκοδέτων σακέων; cf. κ 122 ἄφαρ δὲ κακὸς κόναβος κατὰ νῆας ὀρώρει | ἀνδρῶν τ' ὀλλυμένων νηῶν θ' ἅμα ἀγνυμενάων.

κονίω Pers. 163 μὴ μέγας πλοῦτος κονίσας οὖδας ἀντρέψῃ ποδί; Sept. 60 κονίει; cf. Ξ 145 εὐρὺ κονίσουσιν πεδίον.

κόρυμβα Pers. 411, "stem of ship"; cf. I 241 νηῶν—ἄκρα κόρυμβα; cf. Pers. 659 ἕλθ' ἐπ' ἄκρον κόρυμβον ὄχθου.

κότος is found neither in Sophocles nor in Euripides, but is frequent in Aeschylus. Ag. 456, 635, 1211, 1464, Cho. 33, 951, 1025, Eum. 220, 426, 500, 800, 840, 873, 889, 900, Suppl. 67, 346, 385, 426, 478, 616, 744, Fr. 257; cf. A 82, Ξ 111, N 517.

κραίνω Prom. 512, 211, 911, Ag. 144, 369, 1424, Cho. 462, 871, 1075, Eum. 759, 347, Suppl. 91, 368, 608, 622, 943, 964, Sept. 426, 802; cf. A 41, etc.

κραιπνός Pers. 96; cf. Π 681, Ψ 749; cf. Prom. 132 κραιπνόφοροι, Prom. 279 κραιπνόσυτον.

κράς (κρατός) Suppl. 685, 841, Sept. 855, Pers. 371, Cho. 198; cf. A 530.

κυάνεος Pers. 81 κυάνεον δ' ὄμμασι λεύσσων φονίου δέργμα δράκοντος; cf. P 209.

κυανῶπις Pers. 559, Suppl. 743; cf. μ 60 κῦμα μέγα ῥοχθεῖ κυανώπιδος Ἀμφιτρίτης. Cf. κυανο-πρῴρειος: γ 299 τὰς πέντε νέας κυανοπρῳρείους | Αἰγύπτῳ ἐπέλασσε φέρων ἄνεμός τε καὶ ὕδωρ.

λαΐς (epic λητς *booty*) Sept. 331 λαΐδος ὀλλυμένας; cf. Λ 677.

λαίλαψ Suppl. 34 πέμψατε πόντον δ' ἔνθα δὲ λαίλαπι | χειμωνοτύπῳ βροντῇ στεροπῇ τ'; cf. Δ 278 ἄγει δέ τε λαίλαπα πολλήν; Π 365 ὅτε τε Ζεὺς λαίλαπα τείνῃ; Π 384 ὡς δ' ὑπὸ λαίλαπι πᾶσα κελαινὴ βέβριθε χθών; Λ 306 Ζέφυρος—βαθείῃ λαίλαπι τύπτων.

λαοδάμας Sept. 343 λαοδάμας—Ἄρης. In Homer the word occurs only as a proper name: Λαοδάμας O 516, θ 141, etc.

λαπάζω Sept. 47, 531; cf. ἀλαπάζω Ag. 130, where Triclinius read Μοῖρα λαπάξει. ἐκλαπάζω: Sept. 457 πρὶν ἐμὸν ἐσθορεῖν δόμον πωλικῶν θ' | ἑδωλίων ὑπερκόπῳ | δορί ποτ' ἐκλαπάξαι. The Homeric word is ἀλαπάζω: B 367, I 328, 136, 278, Ω 245, E 166.

λαπαδνός is used by Aeschylus for the epic ἀλαπαδνός. Eum. 562 τὸν—δύαις λαπαδνόν; cf. Δ 330 πὰρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδναί; h. Merc. 334, etc.

λείβω Sept. 51 δάκρυ λείβοντες; Eum. 54 ἐκ δ' ὀμμάτων λείβουσι δυσφιλῆ λίβα; cf. Prom. 398 εἰθομένα; Homer, N 88, θ 86, N 658, etc.

λέπαδνον Ag. 217, Pers. 191, Eum. 562; cf. E 730, T 393.

λεύσσω is used by epic and tragic poets, and in mock tragic passages of comedy. Prom. 143, 561, Pers. 81, 684, 710, Cho. 10, Eum. 255, Suppl. 345, Fr. 128; cf. A 120, Π 70, 127, T 19, Y 346.[1]

[1] Cf. Koster, p. 42.

λιγύς Pers. 332, 468, Ag. 1146, Suppl. 112; cf. Σ 569, I 186, θ 67, etc.

λιθάς Sept. 158 *shower of stones*. In ψ 193 λιθάδεσσι is to be translated *stones*. The use of νιφάς is to be compared, which in Homer is *snowflake*, in later writers *snow-storm*.

λισσάς Suppl. 795. This feminine form of the epic λισσός is used in Plutarch as *bare, smooth*. The epic adjective λισσός, which is found only in the Odyssey, was interpreted by Aristarch as *smooth*. γ 293 λισσὴ αἰπεῖά τε εἰς ἅλα πέτρη; ε 412 λισσὴ δ' ἀναδέδρομε πέτρη. In Apoll. Rhod. 2, 382 λισσὴ νῆσος, the word is to be translated *rough*. In the passage from Aeschylus cited above, ἥ λισσὰς αἰγίλιψ ἀπρόσδεικτος οἰόφρων κρεμὰς γυπιὰς πέτρα,[1] the word is translated *rugged*, and is regarded as an instance of an Homeric word whose meaning was doubtful in the time of Aeschylus.[2]

λίσσομαι Suppl. 748. Here Aeschylus follows the Homeric usage of the word.[3]

λοιγός Cho. 402, Suppl. 679; cf. Α 67, Ε 603, Pind. N. IX 37.

λόφος Sept. 384, 399; cf. χ 124, etc.

μαιμάω Suppl. 894. In Homer the word is found in the Iliad only. Ε 670, Ν 75, etc.

μαργός Prom. 884, Sept. 475, Eum. 67, Suppl. 741; cf. Sept. 687 δοριμαργός; cf. Homer, π 421, ψ 11, σ 2; cf. μαργάω Suppl. 758, Sept. 380. Homer μαργαίνω Ε 882.

μάρπτω Eum. 597; cf. Φ 489, etc.

μάσσων Ag. 598, Pers. 440, 708, Prom. 629. The word occurs but once in Homer, θ 203.

ματάω Prom. 57, Sept. 37, Eum. 142; cf. Ε 233, Π 474, Ψ 510.

μεγαίρω Prom. 626; cf. Ο 473, Ψ 865, γ 55, etc.

μέλαθρον Ag. 1434. The plural form is more usual in Aeschylus. Ag. 116, 518, 770, 851, 957, 1333, 1575, Cho. 343, 789, 1065, Fr. 386; cf. Β 414, σ 150, λ 278, etc.

μελάνδετος Sept. 43 ταυροσφαγοῦντες ἐς μελάνδετον σάκος; cf. Ο 713, the only occurrence of the word in Homer: πολλὰ δὲ φάσγανα καλὰ μελάνδετα κωπήεντα.

μέλπω *to sing* Aesch. Ag. 244, 1445; cf. Σ 604, δ 17, h. XIX 21

[1] Cf. Β 633 Αἰγίλιπα τρηχεῖαν.

[2] Cf. ἄπτερος, p. 70.

[3] Koster, p. 22: "verbum λίσσομαι in Homeri carminibus aut dicitur de hominibus homines obsecrantibus, aut de deis deos, non de hominibus ad deos precantibus." Cf. Homer, Α 174, 502.

(Σ 604 is rejected by Aristarch). The usual meanings in Homer are *to celebrate* and *to dance*.

μέλεος Sept. 779, 876, 878, 947, Ag. 716, Cho. 1007, Suppl. 111; cf. Φ 473, Ψ 795, ε 416.[1]

μέμονα Sept. 686; cf. Μ 304, Σ 176. This epic-Ionic form is found in Hdt. 6, 84.

μέροπες Suppl. 89 *μερόπεσσι λαοῖς*; cf. Α 250 *δύο μὲν γενεαὶ μερόπων ἀνθρώπων*; cf. Γ 403, Ι 340, Λ 28, Σ 342, etc.

μῆτις Prom. 906, Cho. 626, Suppl. 61, 971; cf. Β 169, 636, Η 47, Λ 200, Ψ 315, Κ 226, etc.

μινύθω to waste away is used in the lyric passages of tragedy. Sept. 920 *δακρυχέων ἐκ φρενὸς ἃ κλαιομένας μου μινύθει*; Eum. 374 *δόξαι τακόμεναι κατὰ γᾶς μινύθουσιν ἄτιμοι*; cf. δ 467 *μινύθει δέ μοι ἔνδοθεν ἦτορ*.

μογέω Ag. 1624, Prom. 275, 603. Homer (transitive), π 19, β 343, τ 483, etc.; (intransitive) Λ 636, Μ 29, etc.

μωμάω Ag. 277; cf. Γ 412.

νάϊος (epic *νήϊος*) Pers. 279, 336, Suppl. 2, 719; cf. ο 410, ι 384, 498.

νέμεσις Sept. 235 *invidia*; cf. Ξ 80.[2]

νέρθεν Cho. 40, Prom. 152, Pers. 637. Compare *ἔνερθε* Cho. 125, Eum. 275, etc.; cf. Λ 282, 535, etc.

νηλεῶς Prom. 240, Cho. 242. *νηλής* Prom. 42. In Prom. 240 M reads *ἀλλ' ἀνηλεῶς*. The change *ἀλλὰ νηλεῶς* makes the form correspond to Cho. 242 and to the Homeric phrase. Cf. Ι 632, Π 33, 204, Τ 229, Δ 348, etc.[3]

νῆστις. Homer and Aeschylus use the adjective in the sense of *fasting*—Homer of persons and Aeschylus with abstract nouns. Prom. 574, 600, Cho. 250, Ag. 193, 331, 1017, 1621; cf. Homer, σ 370, etc.

νόστος Pers. 8, 861, 935, Ag. 812, 988 in Homeric sense *return*; cf. Β 155, Κ 509, α 87.[4]

νόστιμος Pers. 261 *καὐτὸς δ' ἀέλπτως νόστιμον βλέπω φάος*; cf. α 9 *αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ*; Pers. 797, Ag. 343, 618, 1238.

νόσφιν, Suppl. 239, is the only occurrence of the word in tragedy. Cf. Ι 348, Φ 135.

νωμάω Sept. 3 *οἴακα νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ*; cf. μ 218 *νηὸς γλαφυρῆς οἰήϊα νωμᾶς*. Compare for thought Β 24, ε 270.[5] Compare

[1] Cf. Koster, p. 75.
[2] Cf. Koster, p. 72.
[3] Koster, p. 80.
[4] Koster, p. 34.
[5] Cf. Part III, p. 74.

for figure Pind. P. I 86 *νώμα δικαίῳ πηδαλίῳ στρατόν*. *νωμάω*, of weapons, Sept. 542 *ἐν σάκει . . . Σφίγγα . . . ἐνώμα*; Pers. 321 *πολύπονον δόρυ νωμῶν*; Cho. 162 *αὐτόκωπα νωμῶν βέλη*; cf. E 594 *ἔγχος ἐνώμα*, φ 393 *τόξον ἐνώμα*.

νώνυμος Pers. 1003; cf. Homer, M 70, N 227, etc.

ὄβριμος Sept. 794 *ἀνδρῶν ὀβρίμων*, Ag. 1411 *μῖσος ὄβριμον ἀστοῖς*. Homer uses the epithet of Ares, Achilles and Hector, also with the noun *ἔγχος*. Cf. E 845, Θ 473.

ὁδοιπόρος Ag. 901; cf. Ω 375 *ὅς μοι τοίονδ' ἧκεν ὁδοιπόρον ἀντιβολῆσαι*.

οἰζύς (epic *ὀϊζύς*) Ag. 756, 1461, Eum. 893, Suppl. 875; cf. Z 285, N 2, *θ* 529, etc.

οἷος Ag. 131 *οἷον* (adverb), Pers. 651. M *οἷον*, Paley *οἷον*, Wecklein *θεῖον*. Cf. B 247, 555, etc. The word remains longer in compounds: Suppl. 795 *οἰόφρων*.

οἶτος Suppl. 64. Homer, Γ 417, Θ 34, 354, 465.

ὀκριόεις Prom. 282 *ὀκριοέσσῃ χθονί*, Sept. 300 *χέρμαδ' ὀκριόεσσαν*; cf. Δ 518 *χερμαδίῳ γὰρ βλῆτο παρὰ σφυρὸν ὀκριόεντι*; Θ 327, M 380, Π 735.

ὀλέκω, Prom. 564, is an epic word used once by Sophocles (Tr. 1013). Cf. H 18, Θ 279, Λ 150.

ὀλοός Prom. 554, Sept. 768, 974, 975 *funestris fatalis*, Pers. 962, Suppl. 842 (Herm.) *perditus*; cf. Homer, *υ* 201, Γ 133 *funestris*.

ὀλιγοδρανία Prom. 548; cf. X 337 *τόν δ' ὀλιγοδρανέων προσέφη κορυθαίολος Ἕκτωρ*.

ὄλλυμι. This verb is frequent in Aeschylus, especially in the sense *to lose*, which is common in Homer. Ag. 54, Eum. 148; cf. B 115, X 104, Ω 46, etc.

ὁμήγυρις Ag. 4 *νυκτέρων ὁμήγυριν*, Cho. 10 *ὁμήγυρις—γυναικῶν*; cf. Υ 142 *ἄψ ἴμεν Οὔλυμπόνδε θεῶν μεθ' ὁμήγυριν ἄλλων*; cf. h. Merc. 332, Pind. Is. VII (VI) 46 *ὁμάγυριν Ζηνός*.

ὀμφά (epic *ὀμφή*) Suppl. 808 *ἴυζε δ' ὀμφὰν οὐρανίαν*. In Homer the word is usually applied to a divine voice. Υ 129 *εἰ δ' Ἀχιλεὺς οὐ ταῦτα θεῶν ἐκπεύσεται ὀμφῆς*; cf. Pind. N. X 34.[1]

ὁμῶς is used for *ὁμοίως* in Homer, Theognis, and sometimes in tragedy. Prom. 736, Eum. 389, 692, A 196, I 605.

ὄνομαι Suppl. 336; cf. Ω 241, *ε* 379, etc.

ὀπάων Suppl. 492, 954, Cho. 769; cf. H 165, P 258, P 610, Ψ 360.

ὀπτήρ. In prose *ὀπτήρ* has the meaning *eye-witness*, but in Aesch. and in Homer it means *a spy*. Suppl. 185; cf. *ξ* 261, *ρ* 430.

ὀρέσκοος Sept. 532. Epic *ὀρεσκῷος* A 268, *ι* 155; cf. Alcman 60, *θῆρες τ' ὀρεσκῷοι*.

[1] Koster, p. 14.

ὀρίνω Ag. 1631 *ἐξορίνειν*; cf. Homer, Β 294, Π 377.

ὀροθύνω Prom. 200; cf. Φ 312, Ο 572, ε 292, etc.

ὄρχαμος Pers. 129; cf. ξ 22, 121, ο 351, π 36, Ξ 102, etc.

ὀρσολοπεῖται Pers. 10; cf. h. Merc. 308 *ὀρσολοπεύεις*.

οὖδας Ag. 503, Suppl. 1030, Pers. 163; cf. Μ 192, ν 395.

οὔπω Prom. 982, Sept. 514, Pers. 645, Ag. 678, 1112, Cho. 747, Eum. 590, Fr. 280, 5; cf. Β 122, 553, Γ 169, Ι 148, etc.

οὔπως Prom. 549; cf. Β 553, Γ 306, Δ 320, etc.

οὐτιδανός Sept. 361; cf. Α 231, etc.

ὄφρα Cho. 359, Eum. 339. The word is used once by Sophocles, but never by Euripides. Cf. Β 440, Α 118, etc.

ὄψ Suppl. 60; cf. Β 182, Κ 512, Υ 380, ω 535, etc.

πάγχυ Sept. 641. The word does not occur elsewhere in tragedy, and the authenticity of this line is questioned. Cf. Ξ 143, Μ 165, δ 825.

πάγχαλκος Sept. 591; cf. θ 403, σ 378.

παιδνός. In Ag. 479 the word appears as an adjective. Cf. Homer's use of the noun in φ 21, ω 338.

παλιμπλάγκτος Prom. 838; cf. *παλιμπλαγχθείς* Α 59, ν 5.

παλίνορτος Ag. 149; cf. *παλίνορσος* Γ 33.

παλίντονος Cho. 160; cf. Θ 266.

παμμήτωρ γῆ Prom. 90; cf. Hom. h. XXX 1 *γαῖαν παμμήτειραν*.

παπταίνω is rare in tragedy, but common in Pindar. Prom. 334; cf. Hom. Δ 200, Ρ 115, Δ 497, etc.[1]; Pind. P. III 22.

παράορος Prom. 363 (so M, but some MSS have the epic form *παρήορος*) *καὶ νῦν ἀχρεῖον καὶ παράορον δέμας κεῖται*; cf. Η 156 *ἔκειτο παρήορος ἔνθα καὶ ἔνθα*.

παρειά is used in the plural in Homer, and is a rare form in prose. Prom. 400 *παρειὰν νοτίοις ἔτεγξα παγαῖς*; Suppl. 70 *δάπτω τὰν ἁπαλὰν Νειλοθερῆ παρειάν*; cf. Σ 123 *παρειάων ἁπαλῶν*.

παρεῖπον Prom. 130 should be compared with Ζ 337. In the Iliad the antepenult is long (except in Α 555), but in Aesch. it is short.

παρασταδόν Cho. 983; cf. κ 173, 547, μ 207, etc.

πάρος Ag. 1057 (Musgrave for *πυρός*), Prom. 405, Sept. 424, 455, Suppl. 936, Cho. 367; cf. Λ 573, Ο 316, Μ 221, Σ 245, etc.

παχνόω. The word is essentially poetic, although it is found in Plutarch and other late prose-writers. Cho. 83 *κρυφαίοις πένθεσιν παχνουμένη*; cf. Ρ 112 *τοῦ δ' ἐν φρεσὶν ἄλκιμον ἦτορ παχνοῦται*.

[1] Cf. Koster, p. 43.

πελάζω is used in a causative sense in Prom. 155; cf. γ 291, ο 482.

πελειάς Sept. 294, Suppl. 223; cf. Ε 778.[1]

πέλω is a poetic word, but is found in late Ionic and Doric prose. Prom. 895, Pers. 526, 792, Ag. 392, 500, 939, 971, 1124, Cho. 304, 534 (Dind.), Eum. 233, 281, 588, 910, Suppl. 81, 240, 339, 458, 620, 784, 801, 988, 1034, 1051.

πέλομαι Eum. 149, 199, Ag. 255, Suppl. 810, 122, Fr. 449, 3[2]; cf. Γ 3, Ψ 431.

πελώρισν Prom. 151; cf. Ε 395, Η 208.

πέπων, when it occurs in prose, means *ripe*, but in Homer and in Aeschylus it is used in the sense *kind, gentle*. Ag. 1365, Eum. 66; cf. Ε 109.

πέρθω Pers. 178, 1056, Sept. 325; cf. Δ 291, Μ 15, etc.

πήληξ Sept. 106 *ὦ χρυσοπήληξ δαῖμον* (of Ares); cf. Ν 805 *ἀμφὶ δέ οἱ κροτάφοισι φαεινὴ σείετο πήληξ*, Θ 308, Π 797. The word *χρυσοπήληξ* occurs in the following passages: Eur. Phoen. 959, Hom. h. VII 1 *Ἄρες ὑπερμένεται βρισάρματε χρυσεοπήληξ*. Aristophanes, in Ran. 1016, makes Aeschylus say that through the 'Septem' he made the citizens: *πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας | καὶ πήληκας καὶ κνήμιδας καὶ θυμοὺς ἐπταβοείους*.

πινύσκω Pers. 830; cf. *πινύσσειν* Ξ 249.

πιφαύσκω Pers. 661, Ag. 23, Cho. 279, Eum. 620. This epic word is used neither by Sophocles nor by Euripides. Cf. Κ 478, μ 165, etc.

πνοή for prose *πνεῦμα* and epic *πνοιή*. Prom. 88, 800, Ag. 192, 654, Sept. 63, 115, Suppl. 136; cf. Λ 622. Aeschylus also uses the prose word *πνεῦμα*: Prom. 1047, 1086, Pers. 110, Suppl. 167, 176, etc.

πολιαίνομαι Pers. 109 *ἔμαθον δ' εὐρυπόροιο θαλάσσης πυλιαινομένης πνεύματι λάβρῳ | ἐσορᾶν πόντιον ἅλσος*, cf. Α 350 *θῖν' ἐφ' ἁλὸς θαλάσσης πολιῆς*, Ν 682, etc. Cf. *πολιός* Suppl. 673 *ὃς πολιῷ νόμῳ αἶσαν ὀρθοῖ*.

πολλάκι Suppl. 120, 131, Sept. 227.

πολυδάκρῡτος Cho. 333; cf. τ 213.

πολύπλαγκτος Suppl. 571 *πολύπλαγκτον ἀθλίαν οἰστροδόνητον Ἰώ*, cf. ρ 425 *λῃϊστῆρσι πολυπλάγκτοισιν ἀνῆκεν*, υ 195 *πολυπλάγτους ἀνθρώπους*.

πολύπυρος Suppl. 555; cf. Λ 756, Ο 372, etc.

πόντονδ' Suppl. 34 *ξὺν ὄχῳ ταχυήρει, πέμψατε πόντονδ'*, cf. ι 495 *ὃς καὶ νῦν πόντονδε βαλὼν βέλος ἤγαγε νῆα*, κ 48 *τοὺς δ' αἶψ' ἁρπάξασα φέρεν πόντονδε θύελλα*.

[1] Cf. Part III, p. 78.

[2] See Koster, p. 35 ff.

ποτάομαι Suppl. 656, Sept. 84, Ag. 576, 977, Cho. 390, Eum. 378, Fr. 270; cf. Β 462.

ποτινίσσομαι Prom. 530; cf. Ι 381.

πότνια as an epithet of goddesses occurs in Sept. 152 ὦ πότνι' Ἥρα, 887 πότνι' Ἐρινύς, and Cho. 722 ὦ πότνια χθὼν καὶ πότνι' ἀκτὴ χώματος, cf. Α 357, Λ 795, Ω 126, Ξ 197, etc.

πραπίδες Ag. 380, 802, Suppl. 92; cf. Α 608, Ω 514, etc.

πρόμος Ag. 200, 410, Eum. 399, Suppl. 904. In Aeschylus and the other tragedians the meaning of the word is *princeps*; in Homer it is equivalent to πρόμαχος. Ο 293, λ 493, etc.

πτερόεις Suppl. 557, 1000; cf. Α 201, Β 7, etc.

πτολίπορθος Ag. 783 βασιλεῦ Τροίας πτολίπορθ', cf. Pers. 65 ὁ περσέπτολις στρατός, and Ag. 472 πτολιπόρθης; Β 278, 728, etc.; Pind. O. VIII 35.

πωλέομαι Prom. 645; cf. Α 490, ρ 534, χ 352.

ῥαίω Prom. 189; cf. ε 221, θ 569, ν 151, Π 339, etc. Cf. διαρραίω Prom. 236.

ῥέζω Sept. 105, Cho. 316, Eum. 789; cf. Β 802, Ι 647, etc.

ῥίμφα Ag. 407 (the only occurrence of the word in tragedy); cf. Ζ 511, Ν 30 and Pind. Is. II 3.

ῥυσίπολις Sept. 131 ῥυσίπολις γενοῦ, Παλλὰς, ὃ θ' ἵππιος ποντομέδων ἄναξ, cf. Ζ 305 Πότνι' Ἀθηναίη, ἐρυσίπτολι, δῖα θεάων.

σεύομαι. Aeschylus uses σύθην, συθείς, σύμενος and other forms from σοῦμαι, which is not an epic word. From σεύω we have forms in Ag. 746, Eum. 1007, Prom. 135, Pers. 865, Sept. 942; from σοῦμαι, in Pers. 25, Sept. 31, Suppl. 836, 842; cf. Homer σεύω: Ο 272, Λ 549, ξ 35, etc.

σκηπτουχία Pers. 297; cf. σκηπτοῦχος Β 86, β 231, etc.

σμερδνός Prom. 355; cf. Ε 742 Γοργείη—σμερδνή.

στείχω Prom. 81, 708, 1090, Sept. 297, 467, Ag. 81, 1657, Cho. 11, 17, 554, 675; cf. Λ 331, Ι 86, etc.[1]

στενάχω Prom. 99; cf. ε 429, ι 306, Α 364, Ψ 60, etc.

στεῦται Pers. 49; cf. Γ 83, λ 584, ρ 525.

στίξ is epic for the prose word στίχος. Sept. 925; cf. Π 173, etc.

στονόεις Prom. 406, Pers. 1053; cf. Θ 159, φ 60, etc.

στροφοδινέομαι Ag. 51 τρόπον αἰγυπιῶν οἵτ'—στροφοδινοῦνται, cf. στρεφεδινέω found in Homer and in Quintus Smyrnaeus (13. 6); Π 792 στρεφεδίνηθεν δέ οἱ ὄσσε.

[1] Cf. Koster, pp. 37, 38.

τάρβος Suppl. 736, Sept. 289, Pers. 696, Ag. 858, Cho. 547; cf. Ω 152, 181.

ταρφύς Sept. 535; cf. Λ 387, Ο 472, etc. It is to be noted that *ταρφύς* follows the epic usage in having no feminine form.

τάχα in Homer is used only of time. For this epic use cf. Sept. 261, 659, Ag. 489, 1161, 1172, 1649, Cho. 305, 965, Eum. 419, 454, 597, 729, Suppl. 862; cf. Α 205, etc.

τέθηπα ἔταφον Pers. 1000. Homer *ταφών*: Ι 193, π 12, etc.

τελέθω Suppl. 691, 1040, Ag. 100, 466; cf. Η 282, 293, Ι 441, etc. This epic word does not occur in Sophocles.

τέκος Suppl. 347, Sept. 203, 677, Eum. 534; cf. Σ 63, Χ 453, Ω 36, etc.

τέρην Suppl. 998; cf. Γ 142, Ν 180.

τέτμον Suppl. 807. *τέτμω* is Hermann's emendation for *τέμνω* of the MSS. The word occurs nowhere else in tragedy. Cf. Δ 293, Ζ 515, etc.

τεύχω is found in all epic and lyric poetry, but is rare in Sophocles and Euripides. Sept. 388, 835, Prom. 1090, Pers. 189, Ag. 150, 731, 751, 970, Cho. 730, Eum. 125, 353, 668, 802, Suppl. 86, 306[1]; cf. Κ 6, σ 350, etc.

τίω Sept. 77, 775, Ag. 259, 531, 706, 775, 942, Cho. 629, Eum. 171, 948, Suppl. 853, 1037; cf. Ι 238.

τλητός Prom. 1065; cf. Ω 49.[2]

τρομέων Prom. 542, Pers. 64; cf. Η 151 and Q. Sm. 12. 506. The word is used neither by Sophocles nor Euripides.

τλῆμι (*τλάω*) Suppl. 240, 326, 429, Prom. 657, 704, Ag. 224, 1290, 1453, Cho. 433, 753, Sept. 756; cf. Β 299, Ε 383.

ὑδρηλός Pers. 613, Suppl. 793; cf. ι 133.

ὑπερθρώσκω Ag. 297, 827, Suppl. 874. With Ag. 827 *ὑπερθορὼν δὲ πύργον ὠμηστὴς λέων* compare Ε 161 *ὡς δὲ λέων ἐν βουσὶ θορὼν ἐξ αὐχένα ἄξῃ*.

ὑπέρτατος Pers. 155 *ὦ βαθυζώνων ἄνασσα Περσίδων ὑπερτάτη*, Suppl. 672 *Ζῆνα—τὸν Ξένιον δ' ὑπέρτατον*, cf. Μ 381, Ψ 451; cf. O. IV 1 *ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ*.

ὑψήγορος Prom. 318; cf. epic *ὑψαγόρης*: α 385, β 85, 303, ρ 406, etc.

ὑπέροχον Prom. 429, M *ὑπειρ*; cf. Ζ 208 *αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων*.

[1] Cf. Koster, p. 46.

[2] Cf. Koster, p. 77.

φάσγανον Ag. 1262 θήγουσα φωτὶ φάσγανον, cf. Ψ 824, λ 424.

φάτις is a poetical word used also by Herodotus. In Aeschylus the word is used as *dictum* or *sermo* Sept. 841, Pers. 227, 521, Ag. 456, 611, 1132, Eum. 380; as *fama* Ag. 9, 276, 631, 868, Cho. 736, 839, Suppl. 294; as *lingua* Ag. 1254. In Homer the word is used as *sermo* and *fama*; cf. φ 323, ζ 29, ι 460.[1]

φέριστος Sept. 39; cf. Ζ 123, Ω 387, α 405, ι 269, etc.

φέρτερος Prom. 768; cf. Α 176, Γ 431, Ρ 168, etc.; Pind. Is. VII 33.

φλεγέθω Suppl. 87 πάντα τοι φλεγέθει, cf. Ρ 738 πῦρ, τό τ' ἐπεσσύμενον πόλιν—φλεγέθει, Ψ 197 ὄφρα τάχιστα πυρὶ φλεγεθοίατο νεκροί.

χαμάδις Sept. 357. This is the only occurrence of the word in tragedy. Cf. Ζ 147.

χάρμα Pers. 1034 χάρματα δ' ἐχθροῖς, Ag. 266 πεύσει δὲ χάρμα μεῖζον ἐλπίδος κλύειν, Eum. 983 χάρματα δ' ἀντιδιδοῖεν κοινοφιλεῖ διανοίᾳ, cf. Ψ 342, ζ 185, etc.

χερμάδ' Sept. 300. Homer χερμάδιον, cf. ὀκριόεις.[2]

χρίμπτω Prom. 713, Eum. 185, Suppl. 790, Sept. 84. κ 516 is the only case where the simple verb occurs in Homer, but the compounds are frequent.

ὠκύπτερος, Suppl. 734, is used of ships. Cf. Ν 62 ὥστ' ἴρηξ ὠκύπτερος ὦρτο πέτεσθαι.

ὥστε in the sense of ὡς is found often in Aeschylus. Prom. 452, Sept. 62, Pers. 424, Ag. 628, 884, 1671, Cho. 421, Suppl. 751, Fr. 33.

[1] See Koster, p. 14.

[2] See p. 52.

Part III.

TRACES OF EPIC INFLUENCE IN

a. Syntax.
b. Subject-matter.
c. Style.
1. Phrases.
2. Figures.

Syntax.

Passages will now be noted in which the Aeschylean syntax differs from the Attic norm and can be paralleled by Homeric usage.

Uses of the Cases.—Accusative. In Pers. 159 the accusative occurs after a verb of motion without a preposition. *ἱκάνω χρυσεοστόλμους δόμους*, cf. E 868 *ἵκανε Ὄλυμπον*, ο 216, etc. Genitive. Cho. 183 *κἀμοὶ προσέστη καρδίας κλυδώνιον | χολῆς*. Mr. Sidgwick regards *καρδίας* as the epic local genitive.[1] Cf. Cho. 389 *φρενὸς οἷον ἔμπας ποτᾶται*, Ag. 1056 *τὰ μὲν γὰρ ἑστίας μεσομφάλου | ἕστηκεν ἤδη μῆλα*. Klausen's explanation of *ἑστίας* as genitive of place is opposed by Paley, who says: "It seems best with Peile and Conington to explain 'for as regards the family altar' (or 'the things belonging to the family altar')." If the local genitive occurs at all in Aeschylus (as Paley admits in his note on Cho. 389), it seems best to regard all the passages cited as examples of its use.

In Cho. 763 occurs an instance of the epic use of the genitive for the person about whom something is heard.[2] *τεθνηκότος δὲ νῦν τάλαινα πεύθομαι*, cf. P 102 *εἰ δέ που Αἴαντός γε βοὴν ἀγαθοῖο πυθοίμην*. The somewhat unusual use of *βλάπτειν* in the sense *to hinder*, with the genitive of separation (Ag. 120), may be closely paralleled in Homeric usage. Ag. 120 *βλαβέντα λοισθίων δρόμων*; cf. *a* 195 *ἀλλά νυ τόν γε θεοὶ βλάπτουσι κελεύθου*.

Locative. The locative case survives in Suppl. 772 *ὅρμῳ*, Ag. 27, 718, 862 *δόμοις*, Cho. 167 *τάφῳ*, and Pers. 976 *χέρσῳ*. *δόμοις* Ag. 578 and Cho. 885 are also cited, but both may be better explained as datives.

Use of prepositions. *ἐν*. Mr. Sidgwick, in his note on Cho. 36 *γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων*, cites the use of *ἐν* with the dative, instead of *εἰς* with the accusative, after a verb of motion, as

[1] Monro, Hom. Gram., §149.

[2] Monro, §151, *d*, 2.

epic. With this passage should be compared Ag. 565 *εὖτε πόντος ἐν μεσημβριναῖς κοίταις—εὕδοι πεσών*, Ag. 1128 *πίτνει δ' ἐν ἐνύδρῳ τεύχει*, Ag. 1172 *ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ*, Eum. 787 *κηλῖδας ἐν χώρᾳ βαλεῖ*, 858 *σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλῃς*, Eum. 781 *ἐν γᾷ—ἰὸν—μεθεῖσα*, and Ag. 1450 *μόλοι τὸν αἰεὶ φέρουσ' ἐν ἡμῖν | μοῖρ' ἀτέλευτον ὕπνον*. In Cho. 952 *ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον, ἐν*, the reading of M, is retained by Franz, Dindorf, Klausen, Peile and Wecklein, but Schutze and Paley read *ἐπ'*.

ἐπί. Wecklein notes the unusual force of the preposition in Sept. 714 *μή 'λθῃς ὁδοὺς σὺ τάσδ' ἐφ' ἑβδόμαις πύλαις*, and compares Ε 327 *νηυσὶν ἐπὶ γλαφυρῇσιν ἐλαυνέμεν*. Paley's comment on the case is as follows: "The dative is rather unusual (i. e. *ὥστε εἶναι ἐπὶ*), but was probably preferred, to avoid ambiguity with *τάσδε*." In support of Paley's interpretation, ο 499 *ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης* should be compared, where the idea of motion is supplemented by the idea of rest at the place reached.[1]

Subjunctive. Conditional sentences. The following conditions expressed by *εἰ* and the subjunctive occur in Aeschylus: Suppl. 91 *κορυφᾷ Διὸς εἰ κρανθῇ πρᾶγμα τέλειον*, 400 *εἴ πού τι μὴ τοῖον τύχῃ*, Pers. 791 *μηδ' εἰ στράτευμα πλεῖον ᾖ τὸ Μηδικόν*, Ag. 1328 *εἰ δὲ δυστυχῇ*, and Eum. 234 *εἰ προδῶ σφ' ἐκών*. With these should be compared the instances of conditional relative clauses expressed by the subjunctive without *ἄν*: Suppl. 124 *ὁπόθι θάνατος ἀπῇ*, Eum. 211 *τί γάρ, γυναικὸς ἥτις ἄνδρα νοσφίσῃ*, Eum. 661 *ἔσωσεν ἔρνος, οἷσι μὴ βλάψῃ θεός*, Eum. 336 *θνατῶν τοῖσιν αὐτουργίαι ξυμπέσωσιν μάταιοι*, Eum. 618 *ὃ μὴ κελεύσῃ Ζεὺς Ὀλυμπίων πατήρ* (where Goodwin reads *κελεύσῃ* and Paley *κελεύσαι* for MSS *κελεύσει*), Ag. 766 *φιλεῖ δὲ τίκτειν Ὕβρις μὲν παλαιὰ νεά- | ζουσαν ἐν κακοῖς βροτῶν | Ὕβριν τότ' ἢ τόθ' ὅτε τὸ κύριον μόλῃ* (where Klausen reads *ὅτε* for MSS *ὅταν*), Sept. 338 *πολλὰ γὰρ, εὖτε πτόλις δαμασθῇ*, Sept. 818 *ἕξουσι δ' ἣν λάβωσιν ἐν ταφῇ χθόνα*. These constructions can be traced to the Homeric usage in similar clauses.[2] *εἰ* with the subjunctive occurs frequently in Homer in anticipatory conditions, whether general or particular, and in the general conditions is preferred to *ἐάν*. In corresponding conditional relative clauses the same holds true, the subjunc-

[1] Prepositions in Aeschylus are frequently separated by tmesis from the verbs with which they are compounded; e. g. *ἀπό* Ag. 165; *ἐπί* Pers. 669, Eum. 378, Cho. 395; *σύν* Cho. 460, 908, Ag. 586; *ὑπό* Prom. 574, 877, Ag. 449, 1215; *ὑπαί* Ag. 944; *διά* Sept. 789; *ἀμφί* Pers. 457.

[2] Trans. A. P. A. XXII, p. 90. Conditional Sentences in the Greek Tragedians, by Prof. Clapp.

tive without ἄν being especially frequent in relative clauses corresponding to general anticipatory conditions, or to the "present general" conditions of Mr. Goodwin's classification.[1] The fact, moreover, that Pindar uses εἰ with the subjunctive, never ἐάν, and that Callinus, Tyrtaeus, Solon and Theognis occasionally employ the construction, favors the further conclusion that the usage of Aeschylus is not merely a Homeric reminiscence, but an actual survival of the epic construction.

Optative. Prom. 292 *οὐκ ἔστιν ὅτῳ μείζονα μοῖραν | νείμαιμ' ἢ σοι*, Ag. 620 *οὐκ ἔσθ' ὅπως λέξαιμι τὰ ψευδῆ καλά*, Cho. 172 *οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν*, cf. Cho. 595 *τίς λέγοι*, etc. Ag. 1374–6 *πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονὴν ὀρκύστατον | φράξειεν ὕψος κρεῖσσον ἐκπηδήματος*, Elmsley emends and reads *ὀρκύστατ' ἄν*, but this gives ἄν a very unusual position. It is impossible for us to give, even in outline, the various opinions presented by Mr. Earle,[2] Mr. Sidgwick,[3] Mr. Goodwin[4] and others[5] in regard to these optatives. It will be sufficient, however, to refer to Mr. Hale's summary of the discussion in the last volume of the Transactions of the American Philological Association.[6] If the tentative conclusion there reached, that the verbs in question are potentials in the strict sense, should be firmly established, the citation of these passages as instances of the effect of epic construction on the syntax of Aeschylus will not have proved irrelevant. Examples of the potential optative without ἄν may be found in the following verses from the Iliad: Τ 321, Κ 247, 557; cf. Β 687.

In the poets, especially in Homer, the simple optative may express a command or a prohibition in a sense approaching that of the imperative.[7] Examples of this use are found in Aeschylus in Prom. 1049 and 1051, Ag. 945 and Cho. 889; cf. Λ 791 and δ 735.

The optative with εἰ occurs in a wish in Sept. 260 *αἰτουμένῳ μοι κοῦφον εἰ δοίης τέλος*. This construction is found four times in Homer: Κ 111, Ο 571, Π 559, Ω 74.[8]

[1] Cf. G., M. T., §§468, 538, 453, 539.
[2] Class. Review, March, 1892.
[3] Sidgwick, Ag. 620, n.
[4] G., M. T., App. I, p. 384.
[5] Jebb, O. C., §170, n. and App. I; Verrall, Ag. 620, n.
[6] W. G. Hale, Deliberatives in Greek: Trans. A. P. A., vol. XXIV, pp. 156–205, especially p. 202.
[7] G., M. T., §725.
[8] Ibid., §723.

Infinitive. The infinitive is used instead of the imperative in Prom. 712 *οἷς μὴ πελάζειν*,[1] cf. A 20, 582, B 10, etc. In Sept. 75 *μήποτε σχεθεῖν* and 253 *θεοὶ πολῖται μή με δουλείας τυχεῖν*, the infinitive is employed to express a wish or prayer[2]; cf. B 413.

A few points in regard to the syntax of the article remain to be noticed. With participles the article is omitted in Suppl. 123, 443, Ag. 38, 59, Sept. 274, Eum. 960; cf. *v* 79 *ὥς ἐμ' ἀϊστώσειαν Ὀλύμπια δώματ' ἔχοντες*.

The epic position of the article is noted by Sidgwick in Cho. 278 *τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα*, cf. Ag. 1056 *τὰ μὲν γὰρ ἑστίας μεσομφάλου, ἕστηκεν ἤδη μῆλα*, Cho. 639 *τὸ δ' ἄγχι πνευμόνων ξίφος*, cf. A 383 *τὰ δ' ἐπώχετο κῆλα θεοῖο*.

Subject-matter.

The study of the tragedies of Aeschylus undertaken in this paper has in general been confined to the traces of epic influence in the expression of thought, not in the thought itself. Although it is impossible for us to enter upon any discussion of the religion of Aeschylus as compared with that of Homer, or to compare the two poets in regard to their treatment of myths, a few parallel passages will be cited that may often prove similar in expression as well as in thought, and may perhaps be of some value as material for a more careful study of the themes they suggest. The references that have to do with religious rites will be given first.

Offerings and prayer to gods. Suppl. 23 *ὦ πόλις, ὦ γῆ καὶ λευκὸν ὕδωρ, | ὑπατοί τε θεοὶ καὶ βαρύτιμοι | χθόνιοι θήκας κατέχοντες*. This invocation to the avenging deities should be compared with Γ 276 *Ζεῦ πάτερ, Ἴδηθεν μεδέων, κύδιστε μέγιστε, | Ἥλιός θ' ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις | καὶ ποταμοὶ καὶ γαῖα, καὶ οἳ ὑπένερθε καμόντας | ἀνθρώπους τίνυσθον*.

Sept. 477 *ἀλλ' ἢ θανὼν τροφεῖα πληρώσει χθονί*, Cho. 6 *πλόκιμον Ἰνάχῳ θρεπτήριον*. With these references to the payment of "nurture-gifts," the following passages from Homer should be compared: Δ 477 *οὐδὲ τοκεῦσιν | θρέπτρα φίλοις ἀπέδωκε* and Ψ 141 *στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην | τήν ῥα Σπερχειῷ ποταμῷ τρέφε τηλεθόωσαν*.

Sept. 723. Ἐρινύς is here referred to as the hearer of prayer: *πατρὸς εὐκταίαν Ἐρινύν*; cf. I 571 *τῆς δ' ἠεροφοῖτις Ἐρινὺς | ἔκλυεν ἐξ Ἐρέβεσφιν*.

[1] G., M. T., §784.

[2] Ibid., §785.

Pers. 610 *φέρουσ', ἅπερ νεκροῖσι μειλικτήρια, | βοός τ' ἀφ' ἁγνῆς λευκὸν εὔποτον γάλα | τῆς τ' ἀνθεμουργοῦ στάγμα παμφαὲς μέλι | λιβάσιν ὑδρηλαῖς παρθένου πηγῆς μέτα | ἀκήρατον τε μητρὸς ἀγρίας ἄπο | ποτὸν, παλαιᾶς ἀμπέλου γάνος τόδε.* κ 518 describes a similar libation offered to the dead: *ἀμφ' αὐτῷ δὲ χοὴν χεῖσθαι πᾶσιν νεκύεσσιν | πρῶτα μελικρήτῳ μετέπειτα δὲ ἡδέϊ οἴνῳ | τὸ τρίτον αὖθ' ὕδατι· ἐπὶ δ' ἄλφιτα λευκὰ παλύνειν.*

Pers. 638 *νέρθεν ἆρα κλύει μου;* cf. Ω 592 ff. *Μή μοι Πάτροκλε σκυδμαινέμεν, αἴ κε πύθηαι | εἰν Ἀϊδός περ ἐὼν ὅτι Ἕκτορα δῖον ἔλυσα | πατρὶ φίλῳ.*

Offering of *πέπλος*. Sept. 101 *πέπλων καὶ στεφέων πότ', εἰ μὴ νῦν, ἀμφὶ λιτάν' ἕξομεν,* cf. Z 87 *ἡ δὲ ξυνάγουσα γεραιὰς | νηὸν Ἀθηναίης γλαυκώπιδος ἐν πόλει ἄκρῃ | οἴξασα κληῖδι θύρας ἱεροῖο δόμοιο | πέπλον . . . θεῖναι Ἀθηναίης ἐπὶ γούνασιν ἠϋκόμοιο.*

In regard to the position of the victim in the sacrifice, it is interesting to compare the description of the sacrifice of Iphigeneia with passages from Homer. Ag. 233 *δίκαν χιμαίρας ὕπερθε βωμοῦ | πέπλοισι περιπετῆ παντὶ θυμῷ | προνωπῆ λαβεῖν ἀέρδην,* cf. γ 453 *οἱ μὲν ἔπειτ' ἀνελόντες ἀπὸ χθονὸς εὐρυοδείης | ἔσχον· ἀτὰρ σφάξεν Πεισίστρατος, ὄρχαμος ἀνδρῶν* (cf. Eur. El. 813, I. A. 1022, Lucr. I 85). In connection with these offerings to the gods, it may be well to note the references to the oracle at Dodona and to the fillets of Apollo's priests and priestesses. Prom. 832 *τὴν αἰπύνωτόν τ' ἀμφὶ Δωδώνην, ἵνα | μαντεῖα θῶκός τ' ἐστὶ Θεσπρωτοῦ Διὸς | τέρας τ' ἄπιστον αἱ προσήγοροι δρύες,* cf. ξ 327 *τὸν δ' ἐς Δωδώνην φάτο βήμεναι, ὄφρα θεοῖο | ἐκ δρυὸς ὑψικόμοιο Διὸς βουλὴν ἐπακούσαι,* Π 233 *Ζεῦ ἄνα, Δωδωναῖε, Πελασγικέ, τηλόθι ναίων | Δωδώνης μεδέων δυσχειμέρου,* Ag. 1264 *τί δῆτ' ἐμαυτῆς καταγέλωτ' ἔχω τάδε | καὶ σκῆπτρα καὶ μαντεῖα περὶ δέρῃ στέφη.*

Death, and the punishment of sin. The passages cited below are of interest in showing that many of the conceptions on which Aeschylus based his ideas of the law of righteousness, and of the stern necessity that demands the penalty for every violation of this law, were found in the early Homeric religion. The nature of the life beyond the present, the punishment of sin, and the omnipotence of Fate are the special themes of the passages that are quoted.

Cho. 356 *κατὰ χθονὸς ἐμπρέπων | σεμνότιμος ἀνάκτωρ | πρόπολός τε τῶν μεγίστων | χθονίων ἐκεῖ τυράννων;* cf. λ 485 *νῦν αὖτε μέγα κρατέεις νεκύεσσιν | ἐνθάδ' ἐὼν· τῷ μήτι θανὼν ἀκαχίζευ Ἀχιλλεῦ.*

Cho. 323–6 *τέκνον φρόνημα τοῦ | θανόντος οὐ δαμάζει | πυρὸς μαλερὰ γνάθος | φαίνει δ' ὕστερον ὀργάς;* cf. λ 220 *ἀλλὰ τὰ μέν τε πυρὸς κρατερόν*

μένος αἰθομένοιο | δαμνᾷ, ἐπεί κε πρῶτα λίπῃ λεύκ' ὀστέα θυμὸς | ψυχὴ δ' ἠΰτ' ὄνειρος ἀποπταμένη πεπότηται.

Punishment of sin. Cho. 382 *Ζεῦ Ζεῦ κάτωθεν ἀμπέμπων | ὑστερόποινον ἄταν | βροτῶν τλάμονι καὶ πανούργῳ χειρί*; cf. Δ 160 *εἶπερ γάρ τε καὶ αὐτίκ' Ὀλύμπιος οὐκ ἐτέλεσσεν, | ἔκ τε καὶ ὀψὲ τελεῖ σύν τε μεγάλῳ ἀπέτισαν | σὺν σφῇσιν κεφαλῇσι γυναιξί τε καὶ τεκέεσσιν.*

A reference to the divine power that determines that vengeance shall be wrought occurs in Ag. 1284, when Cassandra declares the will of the gods concerning Orestes: *ὀμώμοται γὰρ ὅρκος ἐκ θεῶν μέγας | ἄξειν νιν ὑπτίασμα κειμένου πατρός*; cf. *α* 37 ff. Hermes warned Aegisthus of the fate that would befall him: *ἐπεὶ πρό οἱ εἴπομεν ἡμεῖς | Ἑρμείαν πέμψαντες ἐΰσκοπον Ἀργειφόντην, | μήτ' αὐτὸν κτείνειν μήτε μνάασθαι ἄκοιτιν· | ἐκ γὰρ Ὀρέσταο τίσις ἔσσεται Ἀτρείδαο | ὁππότ' ἂν ἡβήσῃ τε καὶ ἧς ἱμείρεται αἴης*, cf. Cho. 910 *ἡ Μοῖρα τούτων, ὦ τέκνον, παραιτία*, T 86 *ἐγὼ δ' οὐκ αἰτιός εἰμι ἀλλὰ Ζεὺς καὶ Μοῖρα καὶ ἠεροφοῖτις Ἐρινύς.*

Tartarus in Prom. 152 is regarded as beneath the earth: *εἰ γὰρ μ' ὑπὸ γῆν νέρθεν θ' Ἅιδου τοῦ νεκροδέγμονος | εἰς ἀπέραντον Τάρταρον ἥκεν*, Θ 13 *ἦ μιν ἐλὼν ῥίψω ἐς Τάρταρον ἠερόεντα | τῆλε μάλ' ἦχι βάθιστον ὑπὸ χθονός ἐστι βέρεθρον*, cf. Prom. 219 *ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθὴς κευθμὼν καλύπτει τὸν παλαιγενῆ Κρόνον*, cf. Ξ 203 *ὅτε τε Κρόνον εὐρύοπα Ζεὺς | γαίης νέρθε καθεῖσε καὶ ἀτρυγέτοιο θαλάσσης*, Θ 480.

In Pers. 629 the king of those below the earth is invoked: *Γῆ τε καὶ Ἑρμῆ, βασιλεῦ τ' ἐνέρων, | πέμψατ' ἔνερθε ψυχὴν ἐς φῶς*, cf. O 188 *Ζεὺς καὶ ἐγὼ τρίτατος δ' Ἀΐδης, ἐνέροισιν ἀνάσσων*, Υ 61 *ἔδδεισαν δ' ὑπένερθεν ἄναξ ἐνέρων Ἀΐδωνεύς*, cf. H. Cer. 34 *ἄναξ ἐνέρων Αἰδωνεύς.*

The following references to religious thought and customs do not fall under any of the classifications given above:

Prom. 906. Man cannot escape God's knowledge: *τὰν Διὸς γὰρ οὐχ ὁρῶ | μῆτιν ὅπα φύγοιμ' ἄν*, cf. Θ 143 *ἀνὴρ δέ κεν οὔτι Διὸς νόον εἰρύσσαιτο, | οὐδὲ μάλ' ἴφθιμος, ἐπειὴ πόλυ φέρτερός ἐστιν.*

Prom. 1032 *ψευδηγορεῖν γὰρ οὐκ ἐπίσταμαι στόμα | τὸ Δῖον, ἀλλὰ πᾶν ἔπος τελεῖ*, A 526 *οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν | οὐδ' ἀτελεύτητον, ὅ τι κεν κεφαλῇ κατανεύσω.*

Cho. 568. Reverence is due suppliants: *τί δὴ πύλαισι τὸν ἱκέτην ἀπείργεται Αἴγισθος, εἴπερ οἶδεν ἔνδημος παρών*; cf. *α* 119 *βῆ δ' ἰθὺς προθύροιο, νεμεσσήθη δ' ἐνὶ θυμῷ | ξεῖνον δηθὰ θύρῃσιν ἐφεστάμεν*, cf. *η* 159, *θ* 546.

Cho. 1037. The murderer is an exile: *φεύγων τόδ' αἷμα κοινόν*, Eum. 656 *ποία δὲ χέρνιψ φρατέρων προσδέξεται*; cf. Ω 481, *ψ* 118.

In any comparison between the subject-matter of the tragedies of Aeschylus and that of the Homeric poems, one of the first themes to suggest itself must be the treatment of the Homeric myths in Aeschylus. Several treatises on this question have already been referred to, but no attempt can be made in this paper to discuss the theories they support, nor to reproduce the material upon which they are based. A few parallels, however, between the myths of Homer and of Aeschylus, together with some more general references to Homeric mythology, will be cited below.

References to gods and heroes.—The description of the abode of *Pan*, found in Pers. 448, suggests a parallel from the Homeric hymns. Pers. 448 *νῆσός τις ἐστὶ πρόσθε Σαλαμῖνος τόπων | βαιά, δύσορμος ναυσὶν, ἣν ὁ φιλόχορος | Πὰν ἐμβατεύει ποντίας ἀκτῆς ἔπι.* Hom. h. 19. 6 *ὃς πάντα λόφον νιφόεντα λέλογχε | καὶ κορυφὰς ὀρέων καὶ πετρήεντα κέλευθα.*

The characterization of *Atlas* given in Prom. 349 should be compared with *α* 53. Prom. 349 *ἕστηκε κίον' οὐρανοῦ τε καὶ χθονὸς | ὦμοις ἐρείδων*, cf. *α* 53 *ἔχει δέ τε κίονας αὐτὸς | μακρὰς, αἳ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσιν.*

In placing *Typhoeus* in Cilicia, Aeschylus differs from the Homeric tradition. Prom. 351 *τὸν γηγενῆ τε Κιλικίων οἰκήτορα | ἄντρων ἰδὼν ᾧκτειρα, δάϊον τέρας | ἑκατογκάρανον πρὸς βίαν χειρούμενον*, cf. Β 783 *εἰν Ἀρίμοις, ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς*, cf. Pind. P. I 15.

Teiresias. Sept. 24 *νῦν δ' ὡς ὁ μάντις φησὶν οἰωνῶν βοτὴρ | ἐν ὡσὶ νωμῶν καὶ φρεσὶν πυρὸς δίχα | χρηστηρίους ὄρνιθας ἀψευδεῖ τέχνῃ*, cf. κ 537, λ 50, 89, 479, μ 272, etc.

Tydeus. Sept. 424 *γίγας ὅδ' ἄλλος τοῦ πάρος λελεγμένου | μείζων.* Kapaneus is here described as a taller man than Tydeus. For a similar reference to the stature of Tydeus cf. Ε 801 *Τυδεύς τοι μικρὸς μὲν ἔην δέμας ἀλλὰ μαχητής.* The description of Tydeus in Sept. 571 ff. should be compared with that in Δ 370 ff. Sept. 571 *τὸν ἀνδροφόντην, τὸν πόλεως ταράκτορα | μέγιστον Ἄργει τῶν κακῶν διδάσκαλον | Ἐρινύος κλητῆρα, πρόσπολον Φόνου | κακῶν τ' Ἀδράστῳ τῶνδε βουλευτήριον.* Δ 372 *οὐ μὲν Τυδεΐ γ' ὧδε φίλον πτωσακαζέμεν ἦεν, | ἀλλὰ πολὺ πρὸ φίλων ἑτάρων δηΐοισι μάχεσθαι, | ὡς φάσαν οἵ μιν ἴδοντο πονεύμενον· οὐ γὰρ ἔγωγε | ἤντησ' οὐδὲ ἴδον· περὶ δ' ἄλλων φασὶ γενέσθαι.*

Amphiaraus. Sept. 568 *ἕκτον λέγοιμ' ἂν ἄνδρα σωφρονέστατον | ἀλκήν τ' ἄριστον, μάντιν Ἀμφιάρεω βίαν*, cf. ο 244 ff. *αὐτὰρ Οἰκλείης λαοσσόον Ἀμφιάραον | ὃν περὶ κῆρι φίλει Ζεύς τ' αἰγίοχος καὶ Ἀπόλλων | παντοίην φιλότητ' οὐδ' ἴκετο γήραος οὐδὸν | ἀλλ' ὄλετ' ἐν Θήβῃσι γυναίων εἵνεκα δώρων.*

Oedipus. Aeschylus follows the epic tradition that Oedipus was buried at Thebes: Sept. 1004 *σῆμα πατρὶ πάρεννον.* Contrast the treatment of the myth in Sophocles, and compare Ψ 679 *ὅς ποτε Θήβας δ' ἦλθε δεδουπότος Οἰδιπόδαο | ἐς τάφον.*

In the development of the tragedy of the house of *Agamemnon*, many close parallels with the Homeric legend occur. The opening passage describing the watch that has been kept for a year should be compared with the account of Agamemnon's return, given in the Odyssey. Ag. 1–3 *Θεοὺς μὲν αἰτῶ τῶν δ' ἀπαλλαγὴν πόνων | φρουρᾶς ἐτείας μῆκος, ἣν κοιμώμενος | στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην,* etc., cf. δ 524 ff. *τὸν δ' ἄρ' ἀπὸ σκοπιῆς εἶδε σκοπὸς, ὅν ῥα καθεῖσεν | Αἴγισθος δολόμητις ἄγων, ὑπὸ δ' ἔσχετο μισθὸν | χρυσοῦ δοιὰ τάλαντα· φύλασσε δ' ὅγ' εἰς ἐνιαυτὸν, | μὴ ἑ λάθοι παριὼν, μνήσαιτο δὲ θούριδος ἀλκῆς.* Upon this passage from the Odyssey Mr. Verrall bases his theory in reference to the interpretation of the Agamemnon.[1]

Paris's desire to obtain Helen's wealth is frequently referred to in Homer. Ag. 532 ff. *Πάρις γὰρ οὔτε συντελὴς πόλις | ἐξεύχεται τὸ δρᾶμα τοῦ πάθους πλέον· | ὀφλὼν γὰρ ἁρπαγῆς τε καὶ κλοπῆς δίκην,* etc., cf. Γ 67 ff. Paris replies to Hector: *νῦν αὖτ' εἰ μ' ἐθέλεις πολεμίζειν ἠδὲ μάχεσθαι | ἄλλους μὲν κάθισον Τρῶας καὶ πάντας Ἀχαιοὺς, | αὐτὰρ ἔμ' ἐν μέσῳ καὶ ἀρηΐφιλον Μενέλαον, | συμβάλετ' ἀμφ' Ἑλένῃ καὶ κτήμασι πᾶσι μάχεσθαι.*

The reference to the shipwreck of Menelaus, Ag. 655 ff., should be compared with γ 279 ff.

The choral song: *ὁ χρυσαμοιβὸς δ' Ἄρης σωμάτων | καὶ ταλαντοῦχος ἐν μάχῃ δορὸς | πυρωθὲν ἐξ Ἰλίου | φίλοισι πέμπει βαρὺ | ψῆγμα δυσδάκρυτον ἀντ- | ήνορος σποδοῦ γεμίζων λέβητας εὐθέτου* (Ag. 436 ff.), suggests Η 333 ff. *ἀτὰρ κατακήομεν αὐτοὺς | τυτθὸν ἀποπρὸ νεῶν, ὥς κ' ὀστέα παισὶν ἕκαστος | οἴκαδ' ἄγῃ, ὅτ' ἂν αὖτε νεώμεθα πατρίδα γαῖαν.*

Unwillingness of Odysseus to sail. Ag. 841 *μόνος δ' Ὀδυσσεὺς, ὅσπερ οὐχ ἑκὼν ἔπλει,* cf. ω 115 ff. *ἦ οὐ μέμνῃ ὅτε κεῖσε κατήλυθον ὑμέτερον δῶ | ὀτρυνέων Ὀδυσῆα σὺν ἀντιθέῳ Μενελάῳ | Ἴλιον εἰς ἅμ' ἕπεσθαι ἐϋσσέλμων ἐπὶ νηῶν;*

Death of Cassandra. Ag. 1160 *νῦν δ' ἀμφὶ Κωκυτόν τε κἀχερουσίους ὄχθους ἔοικα θεσπιῳδήσειν τάχα,* cf. λ 421 *οἰκτροτάτην δ' ἤκουσα ὅπα Πριάμοιο θυγατρὸς, Κασσάνδρης, τὴν κτεῖνε Κλυταιμνήστρη δολόμητις ἀμφ' ἐμοί.*

Death of Agamemnon. Ag. 1231 *θῆλυς ἄρσενος φονεὺς | ἐστίν. τί νιν καλοῦσα δυσφιλὲς δάκος | τύχοιμ' ἄν.* Cf. α 35, where the murder

[1] Cf. Verrall, Agamemnon, 2, note.

is attributed to Aegisthus: *ὡς καὶ νῦν Αἴγισθος ὑπέρμορον Ἀτρείδαο | γῆμ' ἄλοχον μνηστὴν, τὸν δ' ἔκτανε νοστήσαντα, | εἰδὼς αἰπὺν ὄλεθρον.* Cf. γ 300 ff. Orestes is declared by Cassandra the avenger of his father's death. Ag. 1280 *ἥξει γὰρ ἡμῶν ἄλλος αὖ τιμάορος, | μητροκτόνον φίτυμα, ποινάτωρ πατρός. φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος | κάτεισιν ἄτας τάσδε θριγκώσων φίλοις· | ὀμόμοται γὰρ ὅρκος ἐκ θεῶν μέγας, | ἄξειν νιν ὑπτίασμα κειμένου πατρός,* cf. γ 306 ff. *τῷ δέ οἱ ὀγδοάτῳ κακὸν ἦλυθε δῖος Ὀρέστης | ἆψ ἀπ' Ἀθηνάων, κατὰ δ' ἔκτανε πατροφονῆα, Αἴγισθον δολόμητιν, ὅ οἱ πατέρα κλυτὸν ἔκτα,* cf. α 40 *ἐκ γὰρ Ὀρέσταο τίσις ἔσσεται Ἀτρείδαο, | ὁππότ' ἂν ἡβήσῃ τε καὶ ἧς ἱμείρεται αἴης.*

Chryseis. Ag. 1438 *κεῖται γυναικὸς τῆσδε λυμαντήριος | Χρυσηίδων μείλιγμα τῶν ὑπ' Ἰλίῳ,* cf. Α 113 ff. *καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα, | κουριδίης ἀλόχου, ἐπεὶ οὔ ἑθέν ἐστι χερείων, οὐ δέμας οὐδὲ φυὴν, οὔτ' ἂρ φρένας οὔτε τι ἔργα,* cf. Α 369. Paley, in his note on the passage, says that the allusion is not to Α 369, but to the Cypria.

Other passages that recall the thought of Homeric verses, but are difficult to classify under special subjects, will be enumerated below. In some cases the close parallelism indicates a direct and conscious imitation of the epic passage.

Eum. 625, 626 *οὐ γάρ τι ταὐτὸν, ἄνδρα γενναῖον θανεῖν | διοσδότοις σκήπτροισι τιμαλφούμενον,* cf. Β 100 ff. *ἀνὰ δὲ κρείων Ἀγαμέμνων | ἔστη σκῆπτρον ἔχων, τὸ μὲν Ἥφαιστος κάμε τεύχων | Ἥφαιστος μὲν δῶκε Διὶ Κρονίωνι ἄνακτι,* etc.

Prom. 453 *κατώρυχες δ' ἔναιον ὥστ' ἀήσυροι | μύρμηκες, ἄντρων ἐν μυχοῖς ἀνηλίοις.* A similar description of the condition of mankind before the gift of fire was received is found in Hom. h. XX 3 ff. *οἳ τὸ πάρος περ | ἄντροις ναιετάασκον ἐν οὔρεσιν, ἠΰτε θῆρες.*

Pers. 64 *οὓς πέρι πᾶσα χθὼν Ἀσιῆτις | θρέψασα πόθῳ στένεται μαλερῷ | τοκέες δ' ἄλοχοί θ' ἡμερολεγδὸν | τείνοντα χρόνον τρομέονται,* cf. Β 136 *αἱ δέ που ἠμέτεραί τ' ἄλοχοι καὶ νήπια τέκνα | εἶατ' ἐνὶ μεγάροις ποτιδέγμεναι.*

Pers. 601 *ὅταν ὁ δαίμων εὐροῇ πεποιθέναι | τὸν αὐτὸν ἀεὶ δαίμον' οὐριεῖν τυχῆς,* cf. σ 132 *οὐ μὲν γάρ ποτέ φησι κακὸν πείσεσθαι ὀπίσσω | ὄφρ' ἀρετὴν παρέχωσι θεοὶ καὶ γούνατ' ὀρώρῃ.*

Suppl. 800 801 *κυσὶν δ' ἔπειθ' ἕλωρα κἀπιχωρίοις | ὄρνισι δεῖπνον οὐκ ἀναίνομαι πέλειν,* cf. Α 3 ff. *πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν | ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν | οἰωνοῖσί τε πᾶσι.*

Sept. 1–3 *Κάδμου πολῖται, χρὴ λέγειν τὰ καίρια | ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | οἴακα νωμῶν βλέφαρα μὴ κοιμῶν ὕπνῳ,* cf. Β 22–25 *Εὕδεις, Ἀτρέος υἱὲ δαΐφρονος ἱπποδάμοιο; | οὐ χρὴ παννύχιον εὕδειν βουληφόρον ἄνδρα, | ᾧ λαοί τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν,* ε 270–271 *αὐτὰρ ὁ πηδαλίῳ ἰθύνετο τεχνήεντως | ἥμενος· οὐδέ οἱ ὕπνος ἐπὶ βλεφάροισιν ἔπιπτεν.*

Sept. 200–201 *μέλει γὰρ ἀνδρὶ, μὴ γυνὴ βουλευέτω | τἄξωθεν. ἔνδον δ' οὖσα μὴ βλάβην τίθει.* 230 ff. *ἀνδρῶν τάδ' ἐστὶ, σφάγια καὶ χρηστήρια | θεοῖσιν ἔρδειν πολεμίων πειρωμένων· | σὸν δ' αὖ τὸ σιγᾶν καὶ μένειν εἴσω δόμων.* These words of Eteocles to the chorus should be compared with what Hector says to Andromache, and Odysseus to Penelope: Z 490 ff. *ἀλλ' εἰς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε, | ἱστόν τ' ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε | ἔργον ἐποίχεσθαι· πόλεμος δ' ἄνδρεσσι μελήσει | πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίῳ ἐγγεγάασιν,* cf. *α* 355–359.

Sept. 349–350 *βλαχαὶ δ' αἱματόεσσαι | τῶν ἐπιμαστιδίων | ἀρτιβρεφεῖς βρέμονται.* This description of the woes of war may be compared with the words of Priam, X 63 ff. *καὶ νήπια τέκνα | βαλλόμενα προτὶ γαίῃ ἐν αἰνῇ δηϊοτῆτι.*

Ag. 509 ff. *ὁ Πύθιός τ' ἄναξ, | τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλη· | ἅλις παρὰ Σκάμανδρον ᾖσθ' ἀνάρσιος· | νῦν δ' αὖτε σωτὴρ ἴσθι καὶ παιώνιος, | ἄναξ Ἄπολλον,* cf. A 43–53.

Ag. 539 ΚΗ. *χαίρω· τεθνᾶναι δ' οὐκ ἐτ' ἀντερῶ θεοῖς.* ΧΟ. *ἔρως πατρῴας τῆσδε γῆς σ' ἐγύμνασεν.* For a similar expression of the desire to die in one's own country, cf. *η* 224 *ἰδόντα με καὶ λίποι αἰὼν | κτῆσιν ἐμὴν, δμῶάς τε καὶ ὑψερεφὲς μέγα δῶμα.*

Ag. 577 "*Τροίαν ἑλόντες δήποτ' Ἀργείων στόλος | θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα | δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.*" Compare Hector's boast: H 81 ff. *εἰ δέ κ' ἐγὼ τὸν ἕλω, δώῃ δέ μοι εὖχος Ἀπόλλων | τεύχεα συλήσας οἴσω προτὶ Ἴλιον ἱρὴν | καὶ κρεμόω προτὶ νηὸν Ἀπόλλωνος ἑκάτοιο, | τὸν δὲ νέκυν ἐπὶ νῆας ἐϋσσέλμους ἀποδώσω, | ὄφρα ἑ ταρχύσωσι καρηκομόωντες Ἀχαιοὶ, | σῆμα τέ οἱ χεύωσιν ἐπὶ πλατεῖ Ἑλλησπόντῳ·*

Cho. 238 *ὦ τερπνὸν ὄνομα τέσσαρας μοίρας ἔχον ἐμοί.* Cf. Andromache's words to Hector: Z 429 *Ἕκτορ ἀτὰρ σύ μοί ἔσσι πατὴρ καὶ πότνια μήτηρ | ἠδὲ κασίγνητος, σύ δέ μοι θαλερὸς παρακοίτης.*

Cho. 345 ff. *εἰ γὰρ ὑπ' Ἰλίῳ | πρός τινος Λυκίων, πάτερ, | δορίτμητος κατηναρίσθης, | λιπὼν ἂν εὔκλειαν ἐν δόμοισιν, | τέκνων τ' ἐν κελεύθοις ἐπιστρεπτὸν αἰῶ κτίσας, | πολύχωστον ἂν εἶχες | τάφον διαπεντίου γᾶς | δώμασιν εὐφόρητον.* Cf. *ω* 30 ff., Achilles to Agamemnon: *ὡς ὄφελες τιμῆς ἀπονήμενος, ἦσπερ ἄνασσες, | δήμῳ ἔνι Τρώων θάνατον καὶ πότμον ἐπισπεῖν | τῷ κέν τοι τύμβον μὲν ἐποίησαν Παναχαιοὶ, | ἠδέ κε καὶ σῷ παιδὶ μέγα κλέος ἤρα' ὀπίσσω·* A similar thought is expressed by Telemachus in *α* 236 ff. *ἐπεὶ οὔ κε θανόντι περ ὧδ' ἀκαχοίμην, | εἰ μετὰ οἷς ἑτάροισι δάμη Τρώων ἐνὶ δήμῳ, | ἠὲ φίλων ἐν χερσὶν, ἐπεὶ πόλεμον τολύπευσεν. τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοὶ, | ἠδέ κε καὶ ᾧ παιδὶ μέγα κλέος ἤρατ' ὀπίσσω.*

Eum. 647–8 *ἀνδρὸς δ' ἐπειδὰν αἷμ' ἀνασπάσῃ κόνις, | ἅπαξ θανόντος οὔτις ἐστ' ἀνάστασις*; cf. I 408–409 *ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λεϊστὴ | οὔθ' ἑλετὴ, ἐπεὶ ἄρ κεν ἀμείψεται ἕρκος ὀδόντων.*

Cho. 593 *ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι | καὶ γυναικῶν φρεσὶν | τλημόνων παντόλμους | ἔρωτας ἄταισι συννόμους βροτῶν*; cf. λ 427 *ὡς οὐκ αἰνότερον καὶ κύντερον ἄλλο γυναικός.*

In Cho. 896–9 Clytemnestra says to Orestes: *ἐπίσχες, ὦ παῖ· τόνδε δ' αἴδεσαι, τέκνον | μαστὸν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἅμα | οὖλοισιν ἐξήμελξας εὐτραφὲς γάλα.* Cf. Hecuba's words to Hector: X 79 ff. *μήτηρ δ' αὖθ' ἑτέρωθεν ὀδύρετο δακρυχέουσα, | κόλπον ἀνιεμένη, ἑτέρηφι δὲ μαζὸν ἀνέσχεν· | καί μιν δακρυχέουσ' ἔπεα πτερόεντα προσηύδα. | Ἕκτορ τέκνον ἐμὸν, τάδε τ' αἴδεο καὶ μ' ἐλέησον | αὐτὴν, εἴποτέ τοι λαθικηδέα μαζὸν ἐπέσχον.*

Style.

Resemblances in style between Homer and Aeschylus must of necessity be sought in the special use of phrase and figure, rather than in any more general characteristics of style. If we could compare in detail the style of Aeschylus with that of Sophocles, it might be possible to show wherein the rough-hewn verses of the earlier poet have something of epic simplicity that cannot be found in the smoothly polished style of Sophocles. Here, however, we can do little more than give a detailed comparison of forms of expression that are similar, and mention, by way of introduction, a few narratives and descriptions that are distinctively epic.

Perhaps no passage in Aeschylus is more imbued with epic spirit than the familiar dialogue between Eteocles and the messenger,[1] which describes the seven boastful heroes who with proud standards wait to attack the gates of Thebes, and their mighty antagonists of sturdier strength, and shields of fairer omen, who stand ready to beat them back. We should not, however, overlook the list of leaders, in the opening chorus of the Persae,[2] nor the enumeration of the lands under the sway of Darius,[3] in a later choral song of the play. The epic character of the speeches of the messengers is too well known to need illustration here, and we can pass at once to the enumeration of the epic phrases and figures that have been noted in our study of the tragedies.

[1] Sept. 375–675. [2] Pers. 20 ff. [3] Pers. 864 ff.

Epic Phrases.

ἄγκαθεν Ag. 1–3 *Θεοὺς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων | φρουρᾶς ἐτείας μῆκος, ἣν κοιμώμενος | στέγαις Ἀτρειδῶν ἄγκαθεν, κυνὸς δίκην.* According to Hesychius *ἄγκαθεν* is used for *ἀνέκαθεν*, which Franz has admitted into the text. Other commentators think the words are not connected, translate *with head on arms*, and compare the following verses from Homer: K 80 *ὀρθωθεὶς δ' ἄρ' ἐπ' ἀγκῶνος, κεφαλὴν ἐπαείρας*, Ξ 494 *ἦ καὶ ἐπ' ἀγκῶνος κεφαλὴν σχέθεν εἶπέ τε μῦθον.*

ἄγναμπτον νόον Prom. 163 *ὁ δ' ἐπικότως ἀεὶ | θέμενος ἄγναμπτον νόον | δάμναται οὐρανίαν | γένναν*, cf. Ω 40–41 *ᾧ οὔτ' ἂρ φρένες εἰσὶν ἐναίσιμοι οὔτε νόημα | γναμπτὸν ἐνὶ στήθεσσι.*

ἁγνά in Suppl. 144 is applied to Artemis: *ἁγνὰ Διὸς κόρα*, cf. ε 123 *ἕως μιν ἐν Ὀρτυγίῃ χρυσόθρονος Ἄρτεμις ἁγνή*, cf. Suppl. 1031, Ag. 135.

Ἄϊδου πύλας Ag. 1291; cf. Ψ 71 *πύλας Ἄϊδαο περήσω.*

ἄϊστον Prom. 909–10 *ὃς αὐτὸν ἐκ τυραννίδος | θρόνων τ' ἄϊστον ἐκβαλεῖ*, cf. Ξ 258 *καί κέ μ' ἄϊστον ἀπ' αἰθέρος ἔμβαλε πόντῳ*, Eum. 565 *ὤλετ' ἄκλαυστος ἄϊστος*, cf. α 242 *ὄχετ' ἄϊστος, ἄπυστος.*

ἄκοντά σ' ἄκων Prom. 19. For this repetition of words, which is common in Homer, compare Prom. 29, 37, 92, 192, 276, 762, 921; ε 155 *παρ' οὐκ ἐθέλων ἐθελούσῃ*, γ 272 *τὴν δ' ἐθέλων ἐθέλουσαν ἀνήγαγεν.*

ἀκόρεστον αἶχμας Pers. 999; cf. Suppl. 742 *μάχης τ' ἄπληστον*; N 639 *μάχης ἀκόρητοι ἔασιν*; M 335, Υ 2.

ἄλαστε. Wecklein in Pers. 1016 reads *μέγ' ἄλαστε Περσῶν* for *μεγάλα τὰ Περσῶν* of M and compares X 261 *Ἕκτορ, μή μοι, ἄλαστε, συνημοσύνας ἀγόρευε.*

ἀλόχον Ἀγαμεμνονίαν Ag. 1499; cf. γ 264 *Ἀγαμεμνονέην ἄλοχον*, Ξ 317, etc.

ἁλμιόεντα πόρον Suppl. 844; cf. δ 511 *ἁλμυρὸν ὕδωρ.*

ἀμαυρός Ag. 546 *ὡς πολλ' ἀμαυρᾶς ἐκ φρενός μ' ἀναστένειν*, cf. Pers. 114 *μελαγχίτων φρήν*, and P 83 *φρένας ἀμφιμελαίνας.*

ἀμφιβαίνω Sept. 175 *λυτήριοί τ' ἀμφιβάντες πόλιν*, cf. A 37 *ὃς Χρύσην ἀμφιβέβηκας.*

ἀνάλκις. In Ag. 1224 *λέοντ' ἄναλκιν ἐν λέχει στρωφώμενον* the adjective is applied to Aegisthus; cf. γ 310 *μητρός τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθοιο.*

ἄνα is used for *ἀναστῆτε* in Cho. 962, where Blomfield read *ἄνα γε μάν* for *ἄγαγε μάν* of the MSS; cf. Σ 178 *ἀλλ' ἄνα, μηδ' ἔτι κεῖσο.*

ἀντία λέξαι Pers. 695, 700, M; cf. ο 377 *ἀντία δεσποίνης φάσθαι.*

ἄντικρυς Cho. 192; cf. H 362 *ἀντικρὺ δ' ἀπόφημι.*

ἄνθος is used of fire in Prom. 7 *τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας.* The scholiast's comment on this passage is: "*καὶ παρὰ τὸ*

'Ομήρου. *Αὐτὰρ ἐπεὶ πυρὸς ἄνθος ἀπέπτατο | παύσατο δὲ φλόξ,*" a verse not now appearing in the text of Homer, but cited as a *varia lectio* for I 212.

Ἀπίαν βοῦνιν Suppl. 116, 127, 260, 277, Ag. 256; cf. A 270 *τηλόθεν ἐξ Ἀπίης γαίης.*

ἄπτερος φάτις Ag. 276. This phrase is translated by Paley "tidings not derived from omens," by Hermann "an unpledged (unconfirmed) report," and by Sidgwick "an unspoken rumor." Mr. Sidgwick compares the Homeric verse, which occurs several times in the Odyssey, *ὣς ἄρ' ἐφώνησεν, τῇ δ' ἄπτερος ἔπλετο μῦθος* ρ 57, τ 29, φ 386. In the interpretation of this passage Mr. Sidgwick does not agree with the usual translation: "the speech was to her unwinged," i. e. sank deep in her heart, but noting the fact that in no case is any reply made, and comparing the phrase *ἔπεα πτερόεντα*, he translates: "her word was unwinged," i. e. unspoken. Even if this interpretation of the phrase in the Agamemnon is not accepted, it is important to note the Homeric parallel. It is possible that here we have an instance of an Homeric word whose meaning had become obscure in the time of Aeschylus.[1]

ἄρρηκτος Prom. 6 *ἀρρήκτοις πέδαις*, cf. Suppl. 190 *ἄρρηκτον σάκος*, N 36 *ἀμφὶ δὲ ποσσὶ πέδας ἔβαλε χρυσείας, | ἀρρήκτους, ἀλύτους.*

ἄρτια φάσθαι Pers. 700; cf. *ἄρτια βάζειν* Ξ 92, θ 240.

αὐλὴ Διός Prom. 122; cf. δ 74 *Ζηνὸς—αὐλή.*

βία Sept. 448, 569, 571, 577, 620, 641, Cho. 656, 893. In these passages *βία* with a genitive or an adjective is used instead of a proper name; cf. *βίη Ἡρακληείη* Λ 690, *βίη Ἡρακλῆος* Σ 117, Ρ 187, etc.

βλέπω Pers. 299 *ζῇ τε καὶ φάος βλέπει*, Ag. 677 *καὶ ζῶντα καὶ βλέποντα μηχαναῖς Διός*, Ag. 1646 *Ὀρέστης ἆρά που βλέπει φάος*, cf. δ 540 *ἤθελ' ἔτι ζώειν καὶ ὁρᾶν φάος ἠελίοιο*, Α 88 *ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο.*[2]

γάμος Ag. 745 *παρακλίνασ' ἐπέκρανεν δὲ γάμου | πικρὰς τελευτάς*, cf. α 266 *πάντες κ' ὠκύμοροί τε γενοίατο πικρόγαμοί τε.*

γόος Suppl. 116 *ζῶσα γόοις με τιμῶ.* Hermann compares Z 500 *αἳ μὲν ἔτι ζωὸν γόον Ἕκτορα ᾧ ἐνὶ οἴκῳ.*

Διογενεῖς Suppl. 630 *θεοὶ Διογενεῖς κλύοι τ'*, cf. Sept. 127, 301, 528. *Διογενής* is used by Aeschylus of gods and of Amphion, by Homer of kings and queens. Κ 340, β 352.

[1] Cf. *λισσάς*, p. 50.

[2] Cf. *δέρκομαι*, p. 43.

δός τίσασθαι Cho. 18 ὦ Ζεῦ, δός με τίσασθαι μόρον | πατρός, Γ 351 Ζεῦ ἄνα, δὸς τίσασθαι ὅ με πρότερος κάκ' ἔοργεν, | δῖον Ἀλέξανδρον.

δριμὺς—θυμός,[1] Cho. 391, Σ 322 δριμὺς χόλος.

ἕδος Prom. 410 ἁγνᾶς Ἀσίας ἕδος νέμονται, Δ 406 Θήβης ἕδος, ν 344 Ἰθάκης ἕδος.

εἰδώς. Compare the phrase καὶ γὰρ εἰδυίαισιν ἂν | ὑμῖν λέγοιμι Prom. 441, with Κ 250 εἰδόσι γάρ τοι ταῦτα μετ' Ἀργείοις ἀγορεύεις, cf. Prom. 1040, Suppl. 742.

ἐκφάτως Ag. 706. Dindorf translates *ineffabiliter*, Schneidewin *palam*, and Paley and others *clara voce*. In support of the last translation, κ 246 and ν 308 are cited, where ἐκφάσθαι, "to speak with a loud voice," occurs.

ἐξαίρετος Ag. 954. Agamemnon says of Cassandra: αὕτη δέ, πολλῶν χρημάτων ἐξαίρετον | ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο. Β 227 πολλαὶ δὲ γυναῖκες | εἰσὶν ἐνὶ κλισίῃς ἐξαίρετοι.

ἐπιβαίνω Suppl. 39 λέκτρων ἐπιβῆναι, cf. Ι 133 εὐνῆς ἐπιβήμεναι.

ἐπικεύθω Ag. 800 οὐκ ἐπικεύσω, Ε 816 τῷ τοι προφρονέως ἐρέω ἔπος οὐδ' ἐπικεύσω.

ἐπικλώθω Eum. 335 τοῦτο γὰρ λάχος διανταία | μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν, α 17, γ 208, etc.

ἐπισπάω Pers. 477 πλῆθος πημάτων ἐπέσπασεν, cf. σ 73 ἐπίσπαστον κακὸν ἕξει.

ἐπιτέλλομαι Prom. 100 χρὴ τέρματα τῶνδ' ἐπιτεῖλαι. Compare ἐπιτέλλεσθαι Hom. h. III 371 ἠελίοιο νέον ἐπιτελλομένοιο, and Ἰλιὰς μικρά, λαμπρὴ δ' ἐπέτελλε σελήνη. In connection with this word we should note ἐπιστολή Prom. 3 and compare ἐπιτέλλω ψ 361, for which Cobet wrote ἐπιστέλλω and cited Prom., l. c.[2]

ἐπίστροφον Ag. 397 τὸν δ' ἐπίστροφον τῶνδε | φῶτ' ἄδικον καθαιρεῖ. For the rendering "conversant with" compare α 177 ἐπεὶ καὶ κεῖνος ἐπίστροφος ἦν ἀνθρώπων.

ἔργον Suppl. 598 πάρεστι δ' ἔργον ὡς ἔπος | σπεῦσαί τι τῶν ἃ βούλιος φέρει φρήν, Τ 242 αὐτίκ' ἔπειθ' ἅμα μῦθος ἔην, τετέλεστο δὲ ἔργον.

ἔρδω, in the sense *to offer sacrifice*, is found in Sept. 231; cf. Α 315 ἔρδον δ' Ἀπόλλωνι τελήεσσας ἑκατόμβας.

ἔρνος is used in Ag. 1525 and Eum. 661, as in post-Homeric Greek, in the meaning *child*, but the idea is present in the Homeric simile Σ 56 ὁ δ' ἀνέδραμεν ἔρνεϊ ἶσος.

εὕδω Eum. 141 εὕδεις; ἀνίστω, κἀπολακτίσασ' ὕπνον, cf. Β 23 εὕδεις, Ἀτρέος υἱὲ δαΐφρονος ἱπποδάμοιο;

[1] Cf. Figures, p. 77.

[2] Schulze, Quaestiones Epicae, p. 469.

εὐείμονε, Pers. 181, is found nowhere else in Greek literature. Compare, however, *o* 331 *ἀλλὰ νέοι, χλαίνας εὖ εἱμένοι ἠδὲ χιτῶνας.*

εὔκυκλος Prom. 710 *ἐπ' εὐκύκλοις ὄχοις*, cf. *ζ* 58 *ἀπήνην | ὑψηλὴν εὔκυκλον.*

ἐφίημι in the phrase *πάντ' ἐφήσω μόρον* Eum. 501 should be compared with *ρ* 130 *ἀμφοτέροισι δὲ τοῖσιν ἀεικέα πότμον ἐφῆκεν*, cf. Sept. 786.

ἤβας ἄνθος Suppl. 663; cf. N 484 *ἔχει ἥβης ἄνθος.*

ἠλίβατος Suppl. 350 *πέτραις ἠλιβάτοις.* In Homer *ἠλίβατος* is always an epithet of *πέτρη*; cf. O 273.

ἥλιος Cho. 985 *ἀλλ' ὁ πάντ' ἐποπτεύων τάδε | Ἥλιος*, Prom. 91 *καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ*, cf. Γ 277 *Ἠέλιός θ', ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις.*

θεομήστωρ Pers. 654. Compare the similar phrase H 366 *Δαρδανίδης Πρίαμος, θεόφιν μήστωρ ἀτάλαντος.*

θίς Pers. 818 *θῖνες νεκρῶν*, *μ* 45 *πολὺς δ' ἀμφ' ὀστεόφιν θὶς, | ἀνδρῶν πυθομένων.* The usual meaning of the word in Homer is *shore*; in Herodotus and later writers, *sand-heap.*

θρίξ in the phrase *τριχὸς δ' ὄρθιος πλόκαμος ἵσταται* Sept. 564 should be compared with Ω 359 *ὀρθαὶ δὲ τρίχες ἔσταν.*

θυμοβόρος Ag. 103 *τὴν θυμοβόρον φρενὶ λύπην*, cf. *δ* 716 *τὴν δ' ἄχος ἀμφεχύθη θυμοφθόρον*, *τ* 322–3 *τῷ δ' ἄλγιον ὅς κεν ἐκείνων | τοῦτον ἀνιάζῃ θυμοφθόρος.*

θυμός in the expression *θυμῷ βάλ'* Prom. 706 should be compared with *α* 200–201 *ὡς ἐνὶ θυμῷ | ἀθάνατοι βάλλουσι*, *τ* 495 *σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν*, O 566, Ψ 313, etc.

ἴουλος Sept. 534 *στείχει δ' ἴουλος ἄρτι διὰ παρηΐδων | ὥρας φυούσης, ταρφὺς ἀντέλλουσα θρίξ*, *λ* 319–20 *πρίν σφωϊν ὑπὸ κροτάφοισιν ἰούλους | ἀνθῆσαι πυκάσαι τε γένυς εὐανθέϊ λάχνῃ.*

ἱκέσιος Suppl. 346 *Ζηνὸς Ἱκεσίου κότος*, cf. 616; *ν* 213 *Ζεὺς ἱκετήσιος.*

ἰσόθεος φώς Pers. 80; cf. B 565, Ψ 677, etc.

κακόμαντις Pers. 10; cf. A 106 *μάντι κακῶν.*

καλύπτω in Pers. 915–917 is used of death: *εἴθ' ὄφελε, Ζεῦ, κἀμὲ μετ' ἀνδρῶν | τῶν οἰχομένων | θανάτου κατὰ μοῖρα καλύψαι*, cf. E 659 *τὸν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν*, X 361 *ὣς ἄρα μιν εἰπόντα τέλος θανάτοιο κάλυψεν*, M 116 *πρόσθεν γάρ μιν μοῖρα δυσώνυμος ἀμφεκάλυψεν.* For the tmesis compare Π 325 *κατὰ δὲ σκότος ὄσσε κάλυψεν.*

κάμπτω γόνυ occurs in Prom. 32, 396 in the meaning *rest*; cf. H 118, T 72, ε 453.

κάρα in the phrase *φίλον κάρα* Ag. 905 may be compared with Θ 281 *Τεῦκρε, φίλη κεφαλή.*

κεύθω Prom. 571 *ὃν οὐδὲ κατθανόντα γαῖα κεύθει*, Cho. 687 *νῦν γὰρ λέβητος χαλκέου πλευρώματα, | σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένου.* Compare the similar use of the word in Ψ 244 *εἰσόκεν αὐτὸς ἐγὼν Ἄϊδι κεύθωμαι.*

κλύζω Ag. 1182 *ὥστε κύματος δίκην | κλύζειν.* This word is also used of the sea in Homer, Ψ 61, Ξ 392, ι 484, etc.

κνέφας Pers. 357 *εἰ μελαίνης νυκτὸς ἵξεται κνέφας.* Compare the Homeric phrase A 475 *ἐπὶ κνέφας ἦλθεν*, γ 329, etc.

κῦδος Pers. 455 *ὡς γὰρ θεὸς | ναῶν ἔδωκε κῦδος Ἕλλησιν μάχης*, cf. A 279 *ᾧτε Ζεὺς κῦδος ἔδωκεν*, Θ 216 *ὅτε οἱ Ζεὺς κῦδος ἔδωκεν.* Note also the phrase *κῦδος ἄροισθε* Sept. 316, and compare Δ 95 *πᾶσι δέ κε Τρώεσσι χάριν καὶ κῦδος ἄροιο.* This parallel was cited by Blomfield, whose interpretation has been adopted by most of the later editors. Wecklein,[1] however, derives *ἄροισθε* from *ἄρνυμαι*, and renders the thought thus: "*προσπορίσατε τοῖς ἐμοῖς πολίταις πολεμικὴν δόξαν.*" He cites in support of his rendering *a* 240 *ᾧ παιδὶ μέγα κλέος ἤρατ' ὀπίσσω.*

κυνόφρων Cho. 621 *ἁ κυνόφρων ὕπνῳ.* With this expression compare Z 344 *Δᾶερ ἐμεῖο, κυνὸς κακομηχάνου*, Γ 180 *δαὴρ αὖτ' ἐμὸς ἔσκε κυνώπιδος, εἶπότ' ἔην γε*, A 159 *κυνῶπα*, λ 424 (of Clytemnestra) *ἡ δὲ κυνῶπις.*

λευκός in Suppl. 24 *ὦ πόλις, ὦ γῆ καὶ λευκὸν ὕδωρ* may be compared with a similar use of the epithet in Ψ 282 *λοέσσας ὕδατι λευκῷ* and *ε* 70 *κρῆναι—ῥέον ὕδατι λευκῷ.*

λύω in the phrase *νεῖκος ἔλυσεν* Suppl. 935 suggests Ξ 205 *καί σφ' ἄκριτα νείκεα λύσω.*

μαλερός is applied to fire in Cho. 325 *πυρὸς μαλερὰ γνάθος*, as in I 242 *μαλεροῦ πυρὸς*, and *μαλακός* is applied to words in Ag. 95 *μαλακαῖς ἀδόλοισι παρηγορίαις*, as in Z 337 *μαλακοῖς ἐπέεσσιν.*

μάστιξ Ag. 642 *διπλῇ μάστιγι, τὴν Ἄρης φιλεῖ*, Sept. 608 *πληγεὶς θεοῦ μάστιγι παγκοίνῳ Ἄδμη*, Prom. 682 *μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι.* Similar phrases occur in M 37 *Διὸς μάστιγι δαμέντες*, and N 812 *ἀλλὰ Διὸς μάστιγι κακῇ ἐδάμημεν Ἀχαιοί.*

[1] Ἑπτὰ ἐπὶ Θήβας, Wecklein, Leipzig, 1891.

μελαγχίτων φρήν Pers. 114; cf. Ag. 546 *ἀμαυρᾶς ἐκ φρενός*. A similar thought gives rise to the Homeric phrase P 83 *φρένας ἀμφιμελαίνας*.

μελίγλωσσος Prom. 172 *καὶ μ' οὔτι μελιγλώσσοις πειθοῦς | ἐπαοιδαῖσιν θέλξει*. Compare the Homeric verses A 249 *τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή*, and Φ 339 *μειλιχίοις ἐπέεσσιν ἀποτρεπέτω καὶ ἀρειῇ*.

μήδομαι. In view of the fact that "Κλυταιμ(ν)ήστρα" has been found to be derived from *κλυτός* and *μήδομαι*, it is of interest to note the occurrence of *μήδομαι* in passages in Homer and Aeschylus that refer to Clytemnestra: Cho. 991 *ἥτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος*, Ag. 1100 *ἰὼ, πόποι, τί ποτε μήδεται;* 1102 *μέγ' ἐν δόμοισι τοῖσδε μήδεται κακόν*, λ 429 *οἷον δὴ καὶ κείνη ἐμήσατο ἔργον ἀεικές*, λ 422 *τὴν κτεῖνε Κλυταιμνήστρη δολόμητις*.

μισήτης κυνός, Ag. 1228 vid. *κυνόφρων*.[1]

νωμάω in Pers. 321 is used in the meaning *vibro*: *πολύπονον δόρυ | νωμῶν*, cf. E 594 *ἐν παλάμῃσι πελώριον ἔγχος ἐνώμα*, Cho. 162 *Ἄρης | σχέδιά τ' αὐτόκωπα νωμῶν βέλη*.

ξένιος in the phrase *Δία τοι ξένιον μέγαν αἰδοῦμαι* Ag. 362 should be compared with N 625 *Ζηνὸς—ξεινίου*, ξ 284 *Διὸς—ξεινίου*.

οἰστροδίνητος Prom. 589, *οἰστροδόνητος* Suppl. 572, *οἰστρόδονος* Suppl. 17. With these adjectives compare χ 300 *τὰς μέν τ' αἰόλος οἶστρος ἐφορμηθεὶς ἐδόνησεν*.

οὐρανομήκης Ag. 92 *ἄλλη δ' ἄλλοθεν οὐρανομήκης | λαμπὰς ἀνίσχει*, cf. ε 239 *ἐλάτη τ' ἦν οὐρανομήκης*. A similar expression occurs in Θ 509 *καίωμεν πυρὰ πολλὰ, σέλας δ' εἰς οὐρανὸν ἴκῃ*.

ὀξὺ—ἀκούω Suppl. 910 *ἀκούετ' ὀξύ*, P 256 *ὀξὺ δ' ἄκουσεν Ὀϊλῆος ταχὺς Αἴας*.

ὄρθιον is used adverbially in the sense *aloud*, in Pers. 389 *ὄρθιον δ' ἅμα | ἀντηλάλαξε*, cf. Λ 11 *ἔνθα στᾶσ' ἤϋσε θεὰ μέγα τε δεινόν τε | ὄρθι'*.

πάλλω Cho. 410 *πέπαλται δ' αὖτέ μοι φίλον κέαρ*, X 452 *στήθεσι πάλλεται ἦτορ ἀνὰ στόμα*, 461 *παλλομένη κραδίην*.

πανάλωτος Ag. 361 *μέγα δουλείας γάγγαμον, ἄτης παναλώτου*. Compare the similar expression in E 487 *ὡς ἀψῖσι λίνου ἁλόντε πανάγρου*.[2]

παῖδες Ἕλληνες, Pers. 402, may be compared with the common Homeric phrase *υἷας Ἀχαιῶν* B 370, etc.

[1] Vid. p. 73.

[2] See Figures, p. 79.

παρειά, Suppl. 70 *δάπτω τὰν ἁπαλὰν Νειλοθερᾶ παρειάν*, is to be compared with Σ 123 *ἀμφοτέρῃσιν χερσὶ παρειάων ἁπαλάων | δάκρυ' ὀμορξαμένην*, etc.[1]

Πάριν αἰνόλεκτρον Ag. 712; compare Γ 39 *Δύσπαρι, εἶδος ἄριστε*, and Alcman 40 *Αἰνόπαρις*.

παρίστημι in the phrase *νῦν ὅτε σοι παρέστακεν (μόρος)* Sept. 705 should be compared with Π 852 *ἀλλά τοι ἤδη | ἄγχι παρέστηκεν θάνατος καὶ μοῖρα κραταιή*.

πεῖσα. It is of interest to note that Wecklein in Pers. 28 reads *ψυχῆς εὐτλήμονι πείσῃ* and supports the reading by *υ* 23 *τῷ δὲ μάλ' ἐν πείσῃ κραδίη μένε τετληυῖα | νωλεμέως*.

περίκλυστος. *νᾶσοι—περίκλυστοι* Pers. 879, *Αἴαντος περικλύστα | νᾶσος* Pers. 596; cf. H. h. II 3 *Δήλοιο περικλύστης*.

πλατύς is applied to the Hellespont in Pers. 874, as in Η 86 *ἐπὶ πλατεῖ Ἑλλησπόντῳ*.

πνέω μένος Eum. 840; cf. *μένεα πνείοντες* Γ 8, etc.

ποιμάνωρ and *ποιμανόριον*, as applied to king and people in Pers. 241 and 75, should be compared with Β 85 and Ε 513.

πολύδακρυν γόον Cho. 449; cf. *τ* 213 *πολυδακρύτοιο γόοιο*.

πολυχρύσων ἑδράνων Pers. 3; cf. 9, 45, 53, Η 180, Λ 46 *πολυχρύσοιο Μυκήνης*.

πομπή Eum. 1034 *ὑπ' εὐφρονι πομπᾷ*, Ζ 171 *θεῶν ὑπ' ἀμύμονι πομπῇ*.

πόντιον ἅλσος Pers. 111; cf. Φ 59 for the use of *πόντος* for deep sea: *πόντος ἁλὸς πολιῆς, ὃ πολέας ἀέκοντας ἐρύκει*.

πορφυροείδης. *λίμνᾳ δ' ἔμβαλε πορφυροειδεῖ | τὰν μελανόζυγ' ἄταν* Suppl. 529–30. For a similar use of the epithet compare Homer, Ξ 16 *ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ*, Π 391 *ἐς δ' ἅλα πορφυρέην μεγάλα στενάχουσι ῥέουσαι*, *ν* 85 *πορφύρεον μέγα θῦε πολυφλοίσβοιο θαλάσσης*, Α 482 *ἀμφὶ δὲ κῦμα | στείρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης*. The epithet has also been employed by lyric poets. Arion 18 *εἰς οἶδμα πορφυροῦν λίμνας ἔριψαν*, Alcman 60_3 *καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἁλός*.

πτερυγωκής Prom. 286; cf. *ὠκύπτερος* Ν 62.

ῥάπτω Ag. 1604 *κἀγὼ δίκαιος τοῦ δὲ τοῦ φόνου ῥαφεύς*, *π* 379 *φόνον αἰπὺν ἐράπτομεν*, *γ* 118 *κακὰ ῥάπτομεν*.

τέλος Sept. 367 *νύκτερον τέλος*, 906 *θανάτου τέλος*, Γ 309, Ε 553, etc. *τέλος θανάτοιο*.

[1] See Vocabulary, p. 53.

τίθημι Ag. 66 *κάμακος θήσων Δαναοῖσιν | Τρωσί θ' ὁμοίως.* This verse should be compared with B 39 *θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἄλγεά τε στοναχάς τε | Τρωσί τε καὶ Δαναοῖσι διὰ κρατερὰς ὑσμίνας.*

ὑγρός Suppl. 259 *ὑγρᾶς θαλάσσης*, cf. δ 458 *ὑγρὸν ὕδωρ*, A 312 *ὑγρὰ κέλευθα.*

ὑπερέχω ἀλκάν in the meaning *protect* occurs in Sept. 215 *πόλεος ἵν' ὑπερέχοιεν ἀλκάν*, cf. Δ 249 *ὄφρα ἴδητ' αἴ κ' ὔμμιν ὑπέρσχῃ χεῖρα Κρονίων ;* Ω 374 *ἀλλ' ἔτι τις καὶ ἐμεῖο θεῶν ὑπερέσχεθε χεῖρα.*

φιλοξενώτατος occurs in the fragments of the Prometheus Unbound 206 (H) and may be compared with ζ 121, ν 202 *φιλοξεινώτατος.*

φίλος Cho. 276 *τῇ φίλῃ ψυχῇ* is cited by Sidgwick as an example of the Homeric use of *φίλος*, cf. N 73 *ἐνὶ στήθεσσι φίλοισιν.*

φιλότης Prom. 191 *εἰς ἀρθμὸν ἐμοὶ καὶ φιλότητα*, cf. H 302 *ἐν φιλότητι διέτμαγεν ἀρθμήσαντε'*, π 427 *οἱ δ' ἡμῖν ἄρθμιοι ἦσαν*, Hom. h. III 524 *κατένευσεν ἐπ' ἀρθμῷ καὶ φιλότητι.*

φλοῖσβος is used in Prom. 792 of the sea. Compare Homer, A 34 *παρὰ θῖνα πολυφλοίσβοιο θαλάσσης.*

φονή. The Homeric phrase *ἐν φοναῖς* occurs in Ag. 446; cf. K 521 *ἄνδρας τ' ἀσπαίροντας ἐν ἀργαλέῃσι φονῇσιν.*

φράσσω in Sept. 63 is used "of strengthening a ship's sides or bulwarks against the force of the waves": *σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστρόφος | φράξαι πόλισμα*, cf. ε 256 *φράξε δέ μιν ῥίπεσσι διαμπερὲς οἰσυΐνῃσιν | κύματος εἶλαρ ἔμεν.*

χέω in the description of the sacrifice of Iphigeneia refers to the flowing of her garments. Ag. 238 *κρόκου βαφὰς δ' ἐς πέδον χέουσα | ἔβαλλ'*, etc., cf. E 734 *Ἀθηναίη—πέπλον μὲν κατέχευεν ἑανὸν πατρὸς ἐπ' οὔδει. χέω φθόγγον* Sept. 73 *φθόγγον χέουσαν*, Suppl. 631 *εὐκταῖα γένει χεούσας*, τ 521 *ἥτε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν.*

χλωρός Suppl. 566 *χλωρῷ δείματι*, cf. H 479 *τοὺς δὲ χλωρὸν δέος ἧρει.*

ψυχή in the phrase *περὶ ψυχῆς* Eum. 114–115 should be compared with X 161 *ἀλλὰ περὶ ψυχῆς θέον Ἕκτορος.*

ὠμόφρων Cho. 421 *λύκος γὰρ ὥστ' ὠμόφρων*, cf. Sept. 730 *ὠμόφρων*, Sept. 541 *ὠμόσιτος*, Π 157 *οἱ δὲ λύκοι ὣς | ὠμοφάγοι.*

In the following citations an exact verbal parallel between the Aeschylean and the Homeric phrase does not always exist: there is, however, a similarity of expression that deserves notice.

Pers. 430 οὐδ' ἂν εἰ δέκ' ἤματα | στιχηγοροίην, cf. γ 115 οὐδ' εἰ πεντάετές γε καὶ ἑξάετες παραμίμνων | ἐξερέοις.

Pers. 502 πρὶν σκεδασθῆναι θεοῦ | ἀκτῖνας ὡρμήθη, cf. Ψ 227 ὅντε μέτα κροκόπεπλος ὑπεὶρ ἅλα κίδναται ἠώς.

Pers. 539 διαμυδαλέοις δάκρυσι κόλπους | τέγγουσ', cf. I 570 δεύοντο δὲ δάκρυσι κόλποι.

Sept. 459 —τρίτος πάλος | ἐξ ὑπτίου 'πήδησεν εὐχάλκου κράνους, cf. Γ 325 Πάριος δὲ θοῶς ἐκ κληῖδος ὄρουσεν. Homer does not use πηδάω of the lots, but in H 182 has ἐκθρώσκω in the same sense. ἐκ δ' ἔθορεν κληῖδος κυνέης.

Sept. 88 βοᾷ ὑπὲρ τειχέων | ὁ λεύκασπις ὄρνυται λαός, cf. M 289 τὸ δὲ τεῖχος ὕπερ πᾶν δοῦπος ὀρώρει.

Ag. 745 παρακλίνασ' ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς, cf. α 266 πάντες κ' ὠκύμοροί τε γενοίατο πικρόγαμοί τε.

Ag. 1537 ἰὼ γᾶ, γᾶ, εἴθε μ' ἐδέξω, Θ 150 τότε μοι χάνοι εὐρεῖα χθών, etc.

Eum. 69 γραῖαι, παλαιαὶ παῖδες, αἷς οὐ μίγνυται | θεῶν τις, οὐδ' ἄνθρωπος, οὐδὲ θήρ ποτε, η 247 οὐδέ τις αὐτῇ | μίσγεται οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων.

Eum. 756 καί τις Ἑλλήνων ἐρεῖ, Z 459 καί ποτέ τις εἴπῃσιν ἰδὼν κατὰ δάκρυ χέουσαν, cf. B 271 ὧδε δέ τις εἴπεσκεν ἰδὼν ἐς πλησίον ἄλλον.

Ag. 324 καὶ τῶν ἁλόντων καὶ κρατησάντων δίχα | φθογγὰς ἀκούειν ἔστι συμφορᾶς διπλῆς, Θ 64 ἔνθα δ' ἄμ' οἰμωγή τε καὶ εὐχωλὴ πέλεν ἀνδρῶν | ὀλλύντων τε καὶ ὀλλυμένων.

Pers. 447 νῆσός τις ἐστὶ πρόσθε Σαλαμῖνος τόπων, Prom. 846 ἔστιν πόλις Κάνωβος. These epic phrases may be compared with μ 59 ἔνθεν μὲν γὰρ πέτραι, etc.

Epic Figures.

Of the figures of speech that are drawn from nature, those that refer to sea, rivers, etc., will be mentioned first.

Cho. 390 πάροιθεν δὲ πρῴρας | δριμὺς ἄηται κραδίας | θυμὸς ἔγκοτον στύγος. Compare with these verses a somewhat similar expression in Φ 386 δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο, and the following verse from the artificial epic of Apollonius Rhodius 3, 688 θυμὸς ἄηται περὶ παίδων, etc.

Ag. 899 καὶ γῆν φανεῖσαν ναυτίλοις παρ' ἐλπίδα, cf. ψ 233 ὡς δ' ὅτ' ἂν ἀσπάσιος γῆ νηχομένοισι φανήῃ.

Pers. 424 τοὶ δ' ὥστε θύννους ἤ τιν' ἰχθύων βόλον, | ἀγαῖσι κωπῶν θραύσμασίν τ' ἐρειπίων | ἔπαιον, ἐρράχιζον, cf. χ 383–386 τοὺς δὲ ἴδεν μάλα πάντας ἐν αἵματι καὶ κονίῃσιν | πεπτεῶτας πολλούς, ὥστ' ἰχθύας, οὕσθ' ἁλιῆες | κοῖλον ἐς αἰγιαλὸν πολιῆς ἔκτοσθε θαλάσσης | δικτύῳ ἐξέρυσαν πολυωπῷ.

Prom. 885 θολεροὶ δὲ λόγοι παίουσ' εἰκῆ | στυγνῆς πρὸς κύμασιν ἄτης, P 263–6 ὡς δ' ὅτ' ἐπὶ προχοῇσι διιπετέος ποταμοῖο | βέβρυχεν μέγα κῦμα

ποτὶ ῥόον, ἀμφὶ δὲ τ' ἄκραι | ἠϊόνες βοάωσιν ἐρευγομένης ἁλὸς ἔξω, | τόσσῃ ἄρα Τρῶες ἰαχῇ ἴσαν.

Sept. 85 βρέμει δ' ἀμαχέτου δίκαν ὕδατος ὀροτύπου, Δ 452 ff. ὡς δ' ὅτε χείμαρροι ποταμοὶ κατ' ὄρεσφι ῥέοντες | ἐς μισγάγκειαν συμβάλλετον ὄβριμον ὕδωρ | κρουνῶν ἐκ μεγάλων, κοίλης ἔντοσθε χαράδρης· τῶν δέ τε τηλόσε δοῦπον ἐν οὔρεσιν ἔκλυε ποιμήν.

Sept. 64 βοᾷ γὰρ κῦμα χερσαῖον στρατοῦ, cf. 80, 112, 1077, Pers. 412; cf. O 381–5 οἱ δ', ὥστε μέγα κῦμα θαλάσσης εὐρυπόροιο | νηὸς ὑπὲρ τοίχων καταβήσεται, ὁππότ' ἐπείγῃ | ἶς ἀνέμου, cf. Λ 492 ff., Δ 422 ff.

Pers. 87–88 δόκιμος δ' οὔτις ὑποστὰς μεγάλῳ ῥεύματι φωτῶν | ἐχυροῖς ἔρκεσιν εἴργειν ἄμαχον κῦμα θαλάσσης, Ε 87 ff. θῦνε γὰρ ἂμ πεδίον ποταμῷ πλήθοντι ἐοικὼς | χειμάρρῳ ὅστ' ὦκα ῥέων ἐκέδασσε γεφύρας· | τὸν δ' οὔτ' ἄρ τε γέφυραι ἐεργμέναι ἰσχανόωσιν, | οὔτ' ἄρα ἕρκεα ἴσχει ἀλωάων ἐριθηλέων, | ἔλθοντ' ἐξαπίνης, ὅτ' ἐπιβρίσῃ Διὸς ὄμβρος.

In connection with these passages the Homeric figures applied to the sea should be cited.

Prom. 431 βοᾷ δὲ πόντιος κλύδων, cf. Ξ 394 οὔτε θαλάσσης κῦμα τόσον βοάᾳ ποτὶ χέρσον.

The epithet ὠκύπτεροι applied to ships in Suppl. 734 may be compared with λ 125, where the oars are called the wings of the ship.

Prom. 90 ποντίων τε κυμάτων ἀνήριθμον γελάσμα. Hymn to Ceres 14 γαῖά τε πᾶσ' ἐγέλασσε καὶ ἁλμυρὸν οἶδμα θαλάσσης, cf. Τ 362 γέλασσε δὲ πᾶσα περὶ χθὼν | χαλκοῦ ὑπὸ στεροπῆς.

Homeric similes that have as the point of comparison birds, beasts of prey, bees, etc., occur frequently in the plays of Aeschylus. The following examples have been noted.

Pers. 129 σμῆνος ὡς ἐκλέλοιπεν μελισσᾶν, Β 88 ἠΰτε ἔθνεα εἶσι μελισσάων ἀδινάων | πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων.

Pers. 207 μεθύστερον δὲ κίρκον εἰσορῶ δρόμῳ, Prom. 857 κίρκοι πελειῶν οὐ μακρὰν λελειμμένοι, Suppl. 223 ἑσμὸς ὡς πελειάδων | ἴζεσθε, κίρκων τῶν ὁμοπτέρων φόβῳ, cf. Χ 139 ἠΰτε κίρκος ὄρεσφιν, ἐλαφρότατος πετεηνῶν, | ῥηϊδίως οἴμησε μετὰ τρήρωνα πέλειαν.

Ag. 49 ff. κλάζοντες Ἄρη | τρόπον αἰγυπιῶν, οἵτ' ἐκπατίοις | ἄλγεσι παίδων ὕπατοι λεχέων | στροφοδινοῦνται, π 217–18 κλαῖον δὲ λιγέως, ἀδινώτερον ἤ τ' οἰωνοί, | φῆναι ἢ αἰγυπιοὶ γαμψώνυχες, οἵσί τε τέκνα | ἀγρόται ἐξείλοντο πάρος πετεηνὰ γενέσθαι.

Ag. 112 ff. οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν, ὁ κελαινὸς, ὅ τ' ἐξόπιν ἀργᾶς | φανέντες ἴκταρ μελάθρων, χερὸς ἐκ δοριπάλτου, | παμπρέπτοις ἐν ἕδραισιν | βοσκόμενοι λαγίναν ἐρικυμάδα φέρματι γένναν, | βλαβέντα λοισθίων δρόμων. Compare the simile of the sparrow and her brood, Β 308 ff.

Ag. 136 *οἴκῳ γὰρ ἐπίφθονος Ἄρτεμις ἁγνά, | πτανοῖσιν κυσὶ πατρός*, cf. Cho. 255. In Φ 251–3 a similar figure is used of Achilles: *Πηλείδης δ' ἀπόρουσεν ὅσον τ' ἐπὶ δουρὸς ἐρωὴ | αἰετοῦ οἴματ' ἔχων μέλανος, τοῦ θηρητῆρος, | ὅσθ' ἅμα κάρτιστός τε καὶ ὤκιστος πετεηνῶν.*

Sept. 381 compares Tydeus to a snake: *Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος | μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ·* cf. X 93–95.

Eum. 111 *ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην.* Lechner[1] compares Δ 243, Φ 29, X 1, but it should be noticed that the expression in Homer implies fear.

Ag. 827 *ὑπερθορὼν δὲ πύργον ὠμηστὴς λέων | ἄδην ἔλειξεν αἵματος τυραννικοῦ*, cf. E 161 *ὡς δὲ λέων ἐν βουσὶ θορὼν ἐξ αὐχένα ἄξῃ*, K 485 *ὡς δὲ λέων μήλοισιν ἀσημάντοισιν ἐπελθὼν, | αἶγεσιν ἢ οἰεσσι, κακὰ φρονέων ἐνορούσῃ*, etc.

Cho. 937 *ἔμολε δ' εἰς δόμον τὸν Ἀγαμέμνονος | διπλοῦς λέων, διπλοῦς Ἄρης*, cf. Ag. 1258–60, Sept. 53, Soph. El. 301, and K 297 *βάν ῥ' ἴμεν ὥστε λέοντε δύω διὰ νύκτα μέλαιναν.*

Sept. 392–3 *βοᾷ παρ' ὄχθαις ποταμίαις μάχης ἐρῶν, | ἵππος χαλινῶν ὢς κατασθμαίνων μένει*, cf. Z 506–511, O 263–270.

Suppl. 60 *δοξάσει τις ἀκούειν ὅπα τᾶς Τηρεΐας | μήτιδος οἰκτρᾶς ἀλόχου | κιρκηλάτου τ' ἀηδόνος*, cf. Ag. 1144, τ 518 ff. *ὡς δ' ὅτε Πανδαρέου κούρη, χλωρηΐς Ἀηδὼν | καλὸν ἀείδῃσιν ἔαρος νέον ἱσταμένοιο, | δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσιν, | ἥτε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν*, etc.

Cho. 250 *οὐ γὰρ ἐντελὴς | θήραν πατρῴαν προσφέρειν σκηνήμασιν*, cf. M 219 ff.[2]

Ag. 360 *μήτ' οὖν νεαρῶν τιν' ὑπερτέλεσαι μέγα δουλείας γάγγαμον, ἄτης παναλώτου*, cf. E 487 *μή πως, ὡς ἀψῖσι λίνου ἁλόντε πανάγρου.*[3]

A few figures in which the night, the dew and the snow are employed for comparison, the familiar figure of the balance, and several figures drawn from the life of the soldier and the farmer remain to be cited.

Sept. 403 *εἰ γὰρ θανόντι νὺξ ἐπ' ὀφθαλμοῖς πέσοι*, cf. Δ 461 *τόν δὲ σκότος ὅσσε κάλυψεν*, E 310 *ἀμφὶ δὲ ὄσσε κελαινὴ νὺξ ἐκάλυψεν.*

Ag. 140–141 *τόσσον περ εὔφρων ἁ καλὰ | δρόσοισι λεπτοῖς μαλερῶν λεόντων | πάντων τ' ἀγρονόμων φιλομάστοις*, cf. ι 221–222 *χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι, | χωρὶς δ' αὖθ' ἕρσαι.*

Sept. 212 *νιφάδος | ὅτ' ὀλοᾶς νιφομένας βρόμος ἐν πύλαις*, M 154–156 *οἱ δ' ἄρα χερμαδίοισιν ἐϋδμήτων ἀπὸ πύργων | βάλλον, . . . νιφάδες ὡς πίπτον ἔραζε.*

[1] Lechner, De Aesch. Studio Homerico, p. 22.

[2] Schmidt, L., Ueber die epischen Reminiscenzen bei Aeschylus, p. 42.

[3] See Phrases, p. 74.

Pers. 345–6 *ἀλλ' ὧδε δαίμων τις κατέφθειρε στρατὸν | τάλαντα βρίσας οὐκ ἰσορρόπῳ τύχῃ*, Supp. 403 *Ζεὺς ἑτερορρεπής*, 822 *σὸν δ' ἐπίπαν ζυγὸν | ταλάντου*, Ag. 437 *ὁ χρυσαμοιβὸς δ' Ἄρης σωμάτων | καὶ ταλαντοῦχος ἐν μάχῃ δορός*, etc., Sept. 21 *καὶ νῦν μὲν ἐς τόδ' ἦμαρ εὖ ῥέπει θεός*. Compare Θ 69 ff. *καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα· | ἐν δ' ἐτίθει δύο κῆρε τανηλεγέος θανάτοιο*, etc., X 209, T 223 *ἐπὴν κλίνῃσι τάλαντα | Ζεύς, ὅστ' ἀνθρώπων ταμίης πολέμοιο τέτυκται*.

Ag. 1390–92 *βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου, | χαίρουσαν οὐδὲν ἧσσον ἢ διοσδότῳ | γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν*, Ψ 597–599 *τοῖο δὲ θυμὸς | ἰάνθη, ὡσεί τε περὶ σταχύεσσιν ἐέρση | ληΐου ἀλδήσκοντος, ὅτε φρίσσουσιν ἄρουραι*.

Ag. 44 *τιμῆς ὀχυρὸν ζεῦγος Ἀτρειδᾶν*, cf. N 701–704 *Αἴας δ' οὐκέτι πάμπαν, Ὀϊλῆος ταχὺς υἱός, | ἵστατ' ἀπ' Αἴαντος Τελαμωνίου, οὐδ' ἠβαιὸν, | ἀλλ' ὥστ' ἐν νειῷ βόε οἰνοπε πηκτὸν ἄροτρον, | ἶσον θυμὸν ἔχοντε, τιταίνετον*.

Ag. 257 *γαίας μονόφρουρον ἔρκος*, Eum. 701 *ἔρυμά τε χώρας καὶ πόλεως σωτήριον*, Pers. 349 *ἀνδρῶν γὰρ ὄντων ἔρκος ἐστὶν ἀσφαλές*. The same figure is used of Ajax, Γ 229, H 211 *ἔρκος Ἀχαιῶν*.

Sept. 257 *μοχθηρὸν, ὥσπερ ἄνδρας, ὧν ἁλῷ πόλις*, cf. I 591–592 *λίσσετ' ὀδυρομένη, καὶ οἱ κατέλεξεν ἅπαντα | κήδε', ὅσ' ἀνθρώποισι πέλει τῶν ἅστυ ἁλώῃ*,

Eum. 181 *μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν | χρυσηλάτου θώμιγγος ἐξορμώμενον*, cf. Π 773 *ἰοί τε πτερόεντες ἀπὸ νευρῆφι θορόντες*, etc.

In addition to these the following common figures should be noted:

Prom. 242 *σιδηρόφρων*. Compare Ω 205 *σιδήρειόν νύ τοι ἦτορ*, X 357 *ἦ γὰρ σοίγε σιδήρεος ἐν φρεσὶ θυμός*, μ 280 *ἦ ῥά νυ σοίγε σιδήρεα πάντα τέτυκται*.

Pers. 992 *βοᾷ βοᾷ μοι μελέων ἔντοσθεν ἦτορ*. The scholiast compares *ν* 13 *κραδίη δέ οἱ ἔνδον ὑλάκτει*.

Prom. 881 *κραδία δέ φόβῳ φρένα λακτίζει*, Cho. 166 *ὀρχεῖται δὲ καρδία φόβῳ*, cf. K 94 *κραδίη δέ μοι ἔξω | στηθέων ἐκθρώσκει*, N 282 *ἐν δέ τέ οἱ κραδίη μεγάλα στέρνοισι πατάσσει, | κῆρας ὀϊομένῳ*.

Pers. 536 *πένθει δνοφερῷ κατέκρυψας*, cf. P 591 *ὣς φάτο, τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα*.

Eum. 589 *ἓν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων*, Ψ 733 *καί νύ κε τὸ τρίτον αὖτις ἀναΐξαντ' ἐπάλαιον*.

Ag. 872 *χθονὸς—χλαῖναν*, cf. Γ 57 *λάϊνον ἕσσο χιτῶνα*.

Cho. 883 *ἔοικε νῦν αὐτῆς ἐπὶ ξυροῦ πέλας*, K 173 *ἐπὶ ξυροῦ ἵσταται ἀκμῆς*.

Pers. 386 *λευκόπωλος ἡμέρα*, ψ 246 *οἵτ' Ἠῶ πῶλοι ἄγουσιν*.

With these examples we conclude our investigation of the Homeric reminiscences in the tragedies of Aeschylus. Traces of Homeric influence have been found in dialectic forms, in vocabulary, quantity of vowel-sounds, syntax, phrase and figure. In each part of the investigation we have encountered the difficulty of drawing sharp distinctions between the instances of direct and indirect epic influence. The conclusions that were reached in regard to forms and vocabulary need not be repeated here. Among the Homeric figures and phrases that have been cited, there are many that bear marks of direct imitation from Homer; but in regard to these phrases and figures as a whole, no general law can be formulated. Were a greater part of the work of the lyric poets extant, and available for comparison, we should probably find that many of these epic phrases and figures had been employed by poets earlier than Aeschylus, and we should be obliged to admit that Aeschylus might have obtained them from some lyric poet, rather than directly from Homer. We have attempted to include in the material collected all the cases in which the tragic *elocutio* shows the effect of Homeric influence, whether direct or indirect. With so wide a field for investigation it has been difficult to make all the work complete, and it is especially to be feared that in the enumeration of epic words and phrases, important examples have been omitted. The results of the investigation, however, justify the conclusion that whatever the original application of the words quoted by Athenaeus, it may be said in regard to language and diction, as well as subject-matter and thought, that Aeschylus "gathered crumbs from Homer's table."[1]

[1] See Pt. I, p. 1.

ERRATA.

P. 29, for κεινός read κεῖνος.

P. 35, for σχεδιής read σχεδίης.